

STAGE
SCREEN

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Only Theatrical Newspaper on the Pacific Coast

RADIO
MUSIC

INSIDE FACTS Of Stage and Screen

ESTABLISHED 1924

EDITED BY JACK JOSEPHS

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No. 5

SMART RACKET WORKED BY PICTURE SALESMAN

MATINEE BAN STIRS TROUBLE

Exhibs in Defiance Of Order

Health Department's Rule Is Claimed Interference

The infantile paralysis ban invoked by the Los Angeles Health Department last week on juvenile theatre attendance aroused considerable ire among many local exhibitors.

Although the regulations were drafted at a sympathetic meeting between health authorities and a few theatre executives, individual theatre operators point them out as being one more proof that the theatre is the "soft spot" for every kind of regulatory officiousness."

Practically none of the exhibitors are paying any attention to the restrictions, it is claimed.

"The authorities are going to interfere with legitimate business," declared one prominent theatre man this week, "let them not dictate against the theatres. Our houses are sanitary and scientifically ventilated." Let the health officers impose their rules on the department stores as well, and on the market places, the churches and the schools."

"Yes, and the street cars and downtown streets," chimed in another. "Seventh and Broadway is a stinking steppot in the heart of the city. Why don't they go about going to draw a line around the downtown district and require all kiddies to be kept a certain distance apart or barred entirely if they are infected?"

It is claimed the health department has no authority to enforce its regulations; that there is no legal basis for such medical autocracy, and that this ban was fully proven during the flu epidemic of several years ago.



MISS LOMA WORTH

The One Girl Band—Sensational Exponent of Musical Ornamentation

RKO THEATRE—Week August 7th—LOS ANGELES

(Only Actress Flying Her Own Plane From City to City)

Direction: CHARLES A. BIERBAUER, N. Y.

One Style That Gets Attention

Some Exhibs Reported Falling for New Sales Method

A smart film salesman has figured out a nifty line of subtlety that is getting him and his product a lot of sympathetic attention where he was able to make slight impression before.

It, when he starts his glib talk about "product," the exhibitor says, "Now! Your stuff ain't so hot. If you get a smash maybe I'll buy it, but never mind the output!" Miss Salesman just nods in an offhand manner and gazes dreamily across the street.

"That's a couple nice vacant lots over there," he says. "Well, I gotta be going. I got a sideline bring me in my piece o' dough."

"Oh, yeah! Well, I—" "Oh, it's one o' these baby golf syndicates. They know I get around the country plenty and know where the folks go for entertainment, so they get me to represent like stands..."

"Yeah?"

"Say, the reviews speak well o' that coming team o' yours in 'Calico Kate.' Are you gonna have some more?"

"Oh, ye-e-eh! An' you should see the line-up we got for George Niven and Anna Volupto. Why, looks these stills Volupto. Why,

"Why, don't you bring your book in and show me whatya not? You don't need to rush away now! You don' come around every day—"

Another link in the Panhandle and Marco circuit is the Pantages Theatre, Kansas City. "Rose Garden" will be the opening idea on August 8.

•YOU'LL SEE IT IN FACTS•

GOULDING PANS PRESS CRITICS

Film Row

Cuttings

By FRED YEATES

OPTIMISM
IN NEEDLES
A BIG BRUISE,
NEW RACKET?

Things are more industriously optimistic along Film Row this week. There is less talk of calamity and more work—at least there is more walking to and fro, from hither to yon, sober conference, then back. The curb convention has gone into committee.

The Columbia gang is growing right along. Another new billing clerk was added to the staff this week, and you have to have business before you can see the business bills. The new girl is Dorothy Meadows, and the scenery is good.

In addition to the new girl, there was other excitement around Columbia this week. The "Red-Eyed Lentz, the Arizona Wildcat," showed up with a full new set of steel teeth. M. E. McEachern came in with some new guitars, tricks and songs. He is here for the benefit of country exhibitors, and the office manager, Klein, came in with a yarn of how he escaped not being wrecked at Cannes. That reminds us of how we missed being mixed up in the San Francisco earthquake by happening to be in Europe.

C. A. Simons, of Needles, Ariz., operator of the beautiful new Needles Theatre in the Shrine building there, was a visitor on the lot this week. He reported business as slow so far without any baby golf competition, but two courses are scheduled to open soon. He says if they cut into his business he will meet the competition by putting on a course of his own.

Fred Daniels says we made a mistake last week when we announced that the studio brought in a star to do a picture. He says it was a girl, and the day was Saturday. That's funny! We may have been a day late, but we could almost swear the girl was in the outfit packed the studio showed us. With all these newspaper stories about mistakes—say, Fred, maybe you'd better take another look!

"Polly," Foxie, that classy brat, in the Film Board of Trade office, suffered the inconvenience last week of being run down by a motorcycle as she stepped off the street. Her mother, (she) refused to tell us where this was. Afraid of other cars bearing down on her, she jumped up, got onto her brother's auto and drove home. No one seems to care whether or not the bike operator was young, handsome and, maybe, wealthy. He may have been a modern Lovelace. Polly, we hope, kept a few days, and still wears a skinned elbow and a big bruise some place.

Bill Knott, who plays the dual role of the burglar and the M. I. T. O. and of Theatre Magnate of Covina, has lost his house man age to the new Pacific Grove house, and now Bill is going to open up his own theatre and count his own money every night. "It's most confining," he sighs. He had his house re-seated this week. Bill also owns the Skookie concession stand at the beach. He promised us a pass once, but has forgotten all about that.

Manager Peacock of the Paramount exchanges has his machine running so smoothly there are no news squeaks. "Just a couple wau-mens on 'Wayne,'" says he. And, as we said before, we don't know that he means "Wayne." They are a pretty square bunch around here. Figure that out.

Mike Newman and over the Row like a long, low hints mysterious, "and I'll have a big story for you."

Robert L. Lippert, whose card says modestly, "Film Service," is opening a new office on the Row. He also has a new name, a new racket, or a new variation of an old racket, that will add just one more bit of competition to the already harassed exhibitor.

Hot Battle Over Miniature Golf

CITY ORDINANCE NOW PREPARING STARTS BATTLE

Bitter warfare broke out this week when the Los Angeles City Council ordered City Attorney George T. Tracy to prepare an ordinance regulating miniature golf courses here.

The council's action was the result of a report from its police and fire committee and ordered the preparation of an ordinance closing the courses between midnight and 7 a. m., that all lights be extinguished during these hours and no work on the courses be done at that time, that all noise-making machines be silenced and radios shut off and also carried a recommendation that the city health department be asked to review the courses with a view to ordering proper sanitary arrangements.

The matter had been under consideration for several weeks, following numerous demands that something be done to regulate the pony golf lots.

Council's action provoked bitter opposition from the miniature golf promoters and B. W. Vand, representative of the Los Angeles Miniature Golf Owners' Association called a meeting for Wednesday morning in the Washington and Hill building to formulate a plan for attacking the ordinance and preventing its adoption. The Associated Golf Course Owners was reported joining in the battle.

Real estate men, who have derived considerable publicity to baby golf as well as staging a series of contests, jumped into the case with news commentaries and editorials, and the argument is expected to reach bitter proportions by the end of the week.

Beverly Hills already has a similar ordinance, while Los Angeles county has one in preparation.

Meanwhile the golf course promoters were reported hit by a shortage in felt needed for the babies. The cost was \$100 per baby, while sporting goods wholesalers were reported far behind on orders for equipment.

Though careful estimates from skilled golfers state that Los Angeles has only one hundred baby golf lots more are being projected every day, with the concentration now being on elaborate and more difficult courses, with side alleys.

Many courses, which were packing them in a few weeks ago are experiencing a heavy drop in business and bookings and show more losses as well as the attendant contests, prizes, etc., are being brought in to bolster up the draw.

Fox West Coast is still advancing plans for building a number of places, while several other circuits are also dallying with the idea of entering the field here.

Eastern reports stated that William Fox this week intended entering the game on a national basis.

SAN FRANCISCO. July 31.—Baby golf is spreading even to the light theaters here. Sid Gold is introducing a midget golf course on the top floor of his Green Street Theatres.

Hasn't Any Appeal

SAN DIEGO. July 31.—Picture house business here is good. Baby golf never assumed craze-like proportions, making here a mild impression.

Few courses have been built in recent months and there are practically no new ones in motion. San Diegans do not go in for vest pocket sports like Angelinos and others. They have the time and money to do it, and corner lot loitering has never appealed to them.

Sheriff Traeger



Sheriff William S. Traeger, who handles one of the most efficiently conducted departments in the country, covering an area of 4159 square miles, with 900 men. During his administration he has introduced many innovations that have saved thousands of dollars in taxpayers' money. "Bill" Traeger has many friends in the show business, having once been a stage carpenter. He is still a member of the Porterville I. A. T. S. E. He studied law at U. S. C. and Stanford and has been admitted to the Bar, is a veteran of the Spanish and World Wars and a native Californian.

WARNER HOLLYWOOD IN LEAD FOR FILMS; 'RAFFLES' BIG

Warner Brothers Hollywood has honored the film box offices with the Olsen and Johnson stage show and the picture, "Way of All Men." Film was weak but the Compton audience, 1,000, won out lines the rule. Gross was about thirty grand. First week of the stage shows at the W. B. was over \$10,000. The sum total of the straight picture policy, which was running around ten thousand.

Eight week of Grauman's people, "Hell's Angels" around \$27,000, which is heavy, with a boost promised with the addition of the Warner Brothers stage attraction to the fourth week.

"Dixiana" at the Orpheum opened big, assisted by a flash premiere, and grossing \$22,500. Paramount was low with "Raffles" at the United Artists 900 for "Queen High."

GETS NEW CONTRACTS

Peggy Taylor, Earle Wallace dancer, has signed a new contract with Myer Golden, according to word that was received by Earle Wallace this week. Miss Taylor received all of her dance fees from Wallace and left for New York two years ago. Since that time she has been constantly busy and is now heading her own production company in addition to her other work.

Hughie Higgins is accompanied by Tom Buckingham, and Bert Gilroy, his dialogue, and Bert Gilroy, his

SEEKS LOCATIONS

Howard Higgin, Pathé director, has gone to the Painted Desert of Arizona to select a location for the forthcoming starring vehicle of William Boyd. The picture will be known as "The Painted Desert" and will be photographed on the actual locations.

Higgins was accompanied by Tom Buckingham, and Bert Gilroy, his dialogue, and Bert Gilroy, his

ROSI STAGES BALLET

G. V. Rosi, of the Los Murray School will stage the Crinoline Girl in a prologue to the "Birth of a Nation" at the Baltimore Theatre in September. Rosi is now organizing new classes in ballet at the Los Murray School. Two classes will be taught in the evenings. Other new classes at the school will commence this week under the personal supervision of Lon Murray.

CLAIM FIGURES TWISTED; NEWS STORIES UNFAIR

(Editor's Note: The following article by Edmund Goulding, prominent film director, comes from a phase of the newspaper attitude towards motion pictures. It receives editorial comment on page six of this week's issue of the studio's paper.)

BY EDMUND GOULDING

What's wrong with the tallies? What's wrong with Hollywood? What's wrong with the people who are in, work for, write, direct, manage, produce pictures?

Everything is wrong—the pictures, the people, the studios and the men and women who earn a living in the nation's third largest industry. If you don't believe it, ask some of the alleged correspondents for eastern newspapers who gain most of their information outside of the studio gates.

An honest newspaper man working for a legitimate newspaper has the freedom to write freely to any studio executive office, to the man in charge of the publicity and advertising for the many film studios, to the men who sit in the high places with the various organizations operating circuits of theatres. Answers to their fair questions are fairly given.

They are shown the pre-views of new picture releases, they interview players, directors and authors. They are invited to inspect the latest operating circuit heads as to business conditions they are given truthful answers . . . and yet, certain correspondents go into a stage of silence, and maliciously, send to their various newspaper offices unfair accounts of studio conditions, the treatment of actors, the practices and theatre box office receipts.

Many of these correspondents use their newspapers to vent a personal grudge against either actor, director, producer or manager. Personalities deserve no place in a newspaper. You can not rectify an evil with hysterical ridicule. You can not even the most arrogant motion picture admiring, claims that the pictures are perfect for the people who like them in them and who make them but a greater progress toward perfection will be attained when correspondents—large scale—learn that one line of constant criticism is worth a news column of abuse and ridicule.

PATHE TO MAKE STEWART OPUS

"Rebound," Donald Ogden Stewart's comedy success, has been purchased for immediate production as a Pathé special, according to an announcement made yesterday by K. D. Donisthorpe, president in charge of production.

"Rebound" has been one of the most sought-after theatrical properties in recent years, particularly following its success at the Broadway, where Ina Claire is portraying the role created on the stage in New York by Hope Wilson. No star or director has been selected as yet.

THEATRE MART BILL

John Galsworthy's "The Pigeon" and a dance afterward entitled the offering of E. J. Wenig at the Theatre Mart of this week. Frank Dawson and Howard Lorenz head the cast. The cast includes Madge Cleveland, Jeffrey Wilmer, Henry Price, Edgar Simont, Harry Nelson and Don Brodie.

MYSTERY FILM START

Complaints with the announcement of the engagement of Helen Twelvetrees for "The Cat Creeps," filming of this latest American picture was started on Monday this week, under the direction of Rupert Julian.

AL GREEN TOPS DIRECTOR LIST

Gene Swift's Ruminations

TECHNICAL DESPOTS STUNNED VISITOR BUSY SWEEPER SQUEAKY SHOES "AT NINE SHARP"

Our motion picture studios are ridden by a technical despotism.

The ancient bugaboo of the technicians rules high over the heads of talkies.

All the paternalism, distraction, hubris of "abracadabra" of the vaudeville magician are used to clothe the activities of the technicians with awesome mystery and mystery.

In many ways this technical rule works blessings in providing additional employment for the thespian army which has invaded and occupied Hollywood as well as for the equally numerous army of technicians that has been nurtured at the breasts of the pioneers who started it.

In turn this greatly increased expense roll has increased the income and to the numbers of grocers, tailors, dressmakers, milliners, auto dealers, real estate agents, hotel and restaurant owners, beauty parlors and bootleggers in Hollywood and the neighboring suburb of Los Angeles.

But the fact remains that talkie production has increased by pyramidically by the ramifications of this technical hierarchy.

The present severe depression in picture house box office earnings is due chiefly to the price of admission.

The picture business was founded and built upon the principle of low price. When the talkies came the tariff was boosted, and for a time the newness and novelty of talking shadows overcame the extra cost.

But that is over. For the average family man on the present average income a picture show is a luxury. If the industry wishes to preserve its leadership it should reorganize to make its product an easily attainable necessity of the ordinary home.

The colossal inefficiency of picture production stuns the newcomer to the studio lots. There never was a more chaotic picture business.

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This scene is typical:

Into the maw of a sound stage at 9 o'clock one morning comes a company of 200 men, dozen featured players and a star, a line of 32 dancing girls, 20 show girls, 24 dancing boys, an orchestra of 22 pieces, a director, two assistants, a producer, a production manager, an indefinite number of supervisors, three cameramen, three assistant cameramen, a chief electrician, six jokers, a host and sundry carpenters, set painters, two make-up men, a test-girl for the star, half a dozen laborers, a watchman for the door, and some others who appear to be on the payroll but whose duties are not quite clear.

By 10:30 the extras have been made up and are draping themselves about the stage.

All above is confusion and noise. Carpenters are banging hammers, the electrician is yelling hoarsely to his juries, who are up aloft tinkering with the big inkjetts. Cameramen are having the laborers haul their ungainly booms into position.

On the stage is a brightly gilded set. One of the camera boys announces that the gilt is too bright to photograph, so a painter begins to go over it with a liquid that kills its luster. By 11 o'clock another cameraman discovers it is still too bright, and once more is set to delouse. Every few minutes a laborer with a broom sweeps the floor.

An assistant director begins to sort out the extras and plant them where he wants them. The director takes a look and criticizes the arrangement, so they are shuffled

(Continued on Page 5)

INSIDE FACTS OF STAGE AND SCREEN

Four Legit Shows Running Here

INA CLAIRE IN 'REBOUND' HAS EXCELLENT BIZ

Two openings last week doubled the legit stage offerings in Los Angeles and Hollywood, and the four shows were reported doing a very fair business. Nine houses continue dark.

First week of "Oh, Judge," the new Sam Wood and Wilson classical farce at the Vine Street, grossed \$6500, a healthy figure. The house declares an optimistic outlook for a run, although nervous ones reportearish reports of an early close.

Una Claire in "Rebound" at the Belasco pulled in a near capacity audience for the first week. It's a Wise Child will be the follow-

ing show.

Second week of "Fata Morgana" at the Hollywood Playhouse, with Elsie Ferguson, did not do a gross of \$6000, a fine figure. This show is scheduled to close August 9 and move to San Francisco. Another definite is set to follow immediately.

Glen Hunter's second week in "To the Ladies" at the El Capitan, a musical comedy by Sarnoff, grossed a satisfactory \$3000. This show closes August 2, and will be followed next by "Tee for Two."

Houses dark are: Mayan, President, Majestic, Biltmore, Mason, Figueroa Playhouse, Egan, Orange Grove and Hollywood Music Box.

MISS MACKAYE HERE FOR PLAY

Dorothy Mackaye arrived in Los Angeles last Monday to begin playing her new play "A Cup of Sugar."

Miss Mackaye says she has read over a hundred scripts in the past few months, and thinks she is wiser in the writing vehicle. She looks like the pink of condition.

William Trumbull will produce the show, with George Sherwood directing, and rehearsals begin Wednesday in the Hollywood Playhouse building.

Casting of such roles has not as yet been completed.

The plan is to open in Santa Barbara on August 29 and then take it to San Francisco, and then to Los Angeles. Nothing definite has yet been decided about a house here, Trumbull authorized "Meet the Wife," "In His Arms" and "The Wise Sister," and is now on the Fox lot, writing scenarios.

LEE PARVIN IS NOW AVAILABLE

Lee Parvin, widely known the theatrical manager and producer, is seeking a new company for the Macdonald-Albertson attractions. Parvin managed "The Desert Song," "Hit the Deck," "The New Moon," and "The Student Prince" for the past three years, as well as acting as manager and press representative of the Majestic Theatre, previous to which he was for seven years manager of the Pan American. He has at various times handled the attractions of A. H. Woods, John Cort, Selwyn and Co., Oliver Morosco, Josephine Gables and other New York producers.

SIGN CLARA BLANDICK

Clara Blandick, former stage actress, will play the role of the aunt in Paramount's production of "Tom Sawyer." It's the most important part in the picture picture which finds Jackie Coogan returning to the screen as Tom Sawyer. Mitzi Green will be Becky Thatcher and Junior Durkin former child stage actor, is Huckleberry Finn.

Helene Francis



Helene Francis, dainty comedienne, featured with Fanchon and Marco "Modes" Idea at Loew's State, Los Angeles, this week, comes direct from New York where she was a feature with her own act for three seasons, playing for the Shaw business just four years and is receiving a very favorable reception at the State this week.

LOCAL LEGIT PLANS AT LOW EBB; SIEGEL GETS MAJESTIC

Prospects for new legit shows are the slimmest in years. Producers are lying low, waiting for the cooler season and for the "good times coming" to cheer them up.

The El Capitan continues along its steady way, with "Tea for Three" opening there August 3. The three co-stars in this Henry Duffy production will be Gladys George, Tom Moore and Ernest Gardener. Edwin H. Curtis is directing. "It's a Wise Child" will come to the Belasco from San Francisco.

The only new production for the immediate future is the Trumbull-Sherwood "A Cup of Sugar," in which Dorothy Mackaye is to be featured and which is scheduled for an opening at Santa Barbara about August 29, going thence to San Francisco.

The Majestic has just been turned over to the management of the George S. Cagney magnate, on a five-year lease who will operate the house on a take-it-or-leave-it policy. With the President on the street going to newsworthy events in the newer, Broadway district without a legitimate house. There is also gossip to the effect that the Vine Street will go talkie, but this was denied.

"Subway Express" closes in San Francisco August 2.

John Hill hints darkly at sensational plans for autumn, but refuses to divulge their nature. SIGHT WAMPASS STAR

Carol Lincoln, one of the last stars to leave the stage, has been signed for the female lead in the Trem Carr production of "The Land of Missing Men" which Tiffany will release.

IN COMEDY ROLE

Lloyd Hamilton will play a comedy relief role in "New Moon," Metro-Goldwyn-Mayer's version of the stage hit, co-starring Lawrence Tibbett and Grace Moore

COMPLETE LIST IN FILM DAILY POLL REVEALED

Alfred E. Green who directed "Disraeli" and "The Green Goddess" and starring George Arliss; and "The Man Who Would Be King," starring John Barrymore, has been selected as the outstanding director of 1929-30 by more than 300 newspapermen, magazine and trade publication critics, embracing every section of the country, in the fifth annual poll conducted by Film Daily to determine the ten best directors of the season.

Complete list of the ten best directors in the present poll, and the number of votes received by each, follows:

Alfred E. Green	169
King Vidor	139
Clarence Brown	137
Lionel Barrymore	134
Ernest Lubitsch	129
Ray D. Ruth	113
Herbert Brenon	108
James Whale	91
Frank Lloyd	82
Sam Wood	82

On the roll of honor, which includes directors receiving 25 votes or more are:

David Butler	161
Harold Rosson	148
Ludwig Berger	140
Raoul Walsh	138
John Ford	136
Frank Tuttle	120
Edmund Goulding	118
Capra	116
Henry Henley	106
Wesley Ruggles	104
Richard Jones	103
Crosland	102
Victor Fleming	99
Cecil B. DeMille	98
Frank Borzage	96
Henry King	94
Richard Wallace	92
George Vidor	91
Robert Z. Leonard	88
Millard Webb	86
Alfred Santell	84
Sam Taylor	82

Directors honored last year were: Ernst Lubitsch, George Fitzmaurice, Frank Borzage, F. W. Murnau, William Wellman, Clarence Brown, Raoul Walsh, Lloyd Bacon and Frank Lloyd.

"SQUAW MAN'S TALKER VERSION

Cecil B. DeMille is completing the editing of "Madam Satan," and starting writers to work on his next production, a talkie version of "The Squaw-Man," by Edwin Milton Boyle.

"The Squaw-Man" was never placed in the hands of screenwriters for story, Gladys Henson, director for dialysis, Miss Lovett is new to the DeMille organization, but Miss Unger wrote dialogue for both "Dynamite" and "Madam Satan."

No members of the cast have been set for the film which will start in the fall. A great deal of it will be taken on location and a number of Indians and cowboys will be employed. Miss Hale has made "The Squaw-Man" twice before, he did it originally with Dustin Farnum, and later with William Boyd.

MURRAY PUPILS BUSY

In addition to the cast of "Madam Satan" Sunbeam now plays at Loew's, State, Mason and Thatched. Bud Murray protégés, who took their first dancing lesson from Bud Murray, are playing in the fall in a tie-up with West Coast bands, and the Murray routine: while Mac LeRae, the cow-girl appearing in the "Wild and Woolly" idea, doing a Latin rhythm dance, and Evelyn Hayes, playing a leading role in "Oh, Judge," Sylvia Shore, singing and dancing comedies, opens this week in Pasadena, with a Fanchon and Marco idea.

NEW CLASSES FORM

In addition to the large enrollment for adults in the new summer classes at the Wills Studio of Stage Dancing in Hollywood, there are classes now forming for children in Hollywood, according to Walter S. Willis, executive head of the school. Working with Willis as his chief instructors during the summer term are William Ritchey and Buddy Eson.

Picture Reviews - Previews - Shorts

"RAFFLES"

UNITED ARTISTS PICTURE
(Reviewed at United Artists)

"Raffles" is a very disappointing picture for one who went with the expectation of getting the thrill of the printed page version.

Of course it has drawn a lot of favorable reviews but this must be attributed as much to Sam Goldwyn's indelible "explanation" of him as a "production genius" as to any actual merits of the picture.

To put it bluntly and succinctly Ronald Colman's most interesting story has been ineptly adapted to the talking screen and it has been produced in very spotty fashion.

Colman walks through the picture, the scenes restlessly, like a child of woodlessness. The adaptors have loaded the script with meaningless incidents for what was evidently intended to be production value. Much of the dialogue is valueless.

To those to whom the story of the gentleman burglar is familiar the picture will be extremely disappointing. To those seeing it for the first time, it will scarcely impress.

The fundamental weakness of the bringing of this romantic yarn to the screen was the failure to include the exciting fast-moving incident, and replacement of such much-needed film ingredient by unimportant dialogue and slow-paced atmosphere.

EXHIBITOR'S VIEWPOINT: Colman in "Raffles" should spell plenty of appeal at the box-office, but don't be misled into thinking this the "great" picture that it has been claimed to be.

PRODUCER'S VIEWPOINT: From the famous "Amateur Cracksman" of E. W. Hornung and the play by Hornung and Eugene W. Presbrey the direction is credited to William

Cameron Menzies and Paul French. Neither treatment nor direction is particularly impressive in demonstrating an outstanding grasp of talkie production.

CASTING DIRECTOR'S VIEWPOINT: The role of "Raffles," while a smart, sophisticated part, does not seem fitted to Colman's character, which has been built up (or rather) as that of a romantic lover. The star's personal appeal rather than his acting abilities seems to have been relied upon to put the film over.

Kay Francis gives an effective interpretation as the girl while David Torrence characterized the Scotland Yard inspector capably.

Frederick Kasten and Alison Steele with pleasant looks add to the balance of the cast.

Incidents in Bramwell Fletcher, Francis Dade, John Rogers and Wilson Benge.

GIBSONS.

PREVIEW

THE JAZZ CINDERELLA: CHESTERFIELD PICTURE

Being that happy compound of an interest-holding story advanced by a good cast, laughs and drama all most ably directed by Scott Pembroke, and with interest well sustained throughout, "The Jazz Cinderella" is a picture of program which is certain to please. Pembroke's direction is highly sympathetic, and this quality finds reflection in a consistency of able work by the cast, which contains such stars as Nancy Carroll, Jason Robards, Myrna Loy, Frederick Burke Frederik, David Durand and Frank McGlynn.

For a further "punch," Jason Robards comes forth with a singing voice of rare, nice timbre, a possession of which was hitherto unknown to this reviewer. The story deals with a working girl who is courted by an idle rich boy. But the more the wealthy feline interfere with the course of true love so effectively that at length the little "Cinderella" proposes marriage in the unusual manner of giving in her heart in order to turn the boy's affections back into more customary channels. This is the bit dramatic moment of the picture, and Pembroke

has developed it, as well as lesser dramatic moments and comedy, for full value.

EXHIBITORS' VIEWPOINT: Scott Pembroke shows a thorough grasp of talkie production, and adds another to his list of consistent good work.

PRODUCERS' VIEWPOINT: Scott Pembroke shows a thorough grasp of talkie production, and adds another to his list of consistent good work.

EXHIBITORS' VIEWPOINT: Edwin Johnson did the screen story, bringing forth everything there, both in drama and in laughter, getting possibilities.

CASTING DIRECTOR'S VIEWPOINT: Jason Robards, adding a pleasing singing voice to his always reliable acting ability, turns in a performance which leaves nothing to be desired, and one fully developed from the first to the last.

Nancy Carroll has a most congenial role as the "Cinderella," and she handles her dramatic moments with ease and polish. Of course, her work is most delightful.

Dorothy Phillips plays the mother and Myrna Loy the fiance, both turning in performances which are equally delightful.

Frank McGlynn, enacting an Irish laborer, makes every moment he is on the screen stand out, while others in the cast deserving special mention include Murray Smith and George Cowl.

M. L.

THE RUNAWAY BRIDE'

RADIO PICTURE

(Reviewed at RKO Theatre) **THE RUNAWAY BRIDE'** (Radio Picture) is a radio drama dealing with a wealthy young man. Then registered at an apartment house, intending to get married soon after (a-hem), but then quarreled and deserted. A jewel robbery—a double murder—a dead body in her apartment, which had been a gang hangout, and the "jools" planted in her

purse. She made a getaway, the villain pursuing her, and the cops too. She holed up in a bachelor's apartment, posing as a cook. She fell in love with the bachelors and with her. Cops came to visit, and she had to look bad to the bachelors. Her capture by the bandits, a chase, rescue, etc., and she lives happily ever after.

EXHIBITORS' VIEWPOINT: It might appeal to some of the women because of the angle from which it is written and treated.

PRODUCERS' VIEWPOINT: Obviously taken from a woman's play "Cooking Her Goose," by Edith Adcock, it is a simple moral

parable from the screen by another woman (Jane Grey); not any worse for that than a lot of other pictures, but it explains the situations and the trees it stood on.

EXHIBITORS' VIEWPOINT: Directed from a radio play on the subject of human kindness and clemency on good luck. Direction is done too worthy of Donald Crisp; not a thoughtful study and finish. Title is o.k.

CASTING DIRECTOR'S VIEWPOINT: Mary Astor, the runaway bride, o. k. as type, but with some inconsistencies in her portrayal due probably to location. David Karras was satisfactory as the rich young clover who got the gate, and Lloyd Hughes was acceptable as the bachelor boy who made good. He is a good boy, but not a good sergeant, but none too virile for a boy who could beat up a gang. Natalie Moorhead was a combination Zasu Pitts-Evelyn Brent, and got away with it. Edgar Norden is a better, did about the nicest job of acting in the cast. Paul Hurst was a dick sergeant, and the underworld gang were those old可靠的.

Francis McDonald, Harry Tenbrook, Phil Brady and Theodore Lorch.

TEATES.

"WILD COMPANY"

FOX PICTURE

(Reviewed at Loew's State)

"Wild Company" starts out as another "flaming youth" epic and winds up in its last few reels as a moral preaching, warning parents not to let their children run wild.

It's good advice but for the most part very poor entertainment, the outstanding item being a very fine characterization by Fredric March, which makes son, who well for some shade characters and become involved in a murder case.

Hence the title, "WHY Companies and the story is really pretty tame and conventional stuff, building up to a court room scene, where capable George Fawcett takes the curse off a partly naked and maimed youth, giving moral preaching that he is obliged to give in the character of the judge.

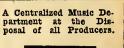
EXHIBITORS' VIEWPOINT: It may not be in the way of education, and it may not do anything but the preaching angle and, say, the snapety title to put it over.

PRODUCERS' VIEWPOINT: Fredric March deserves something

but a great regard for the recently projected "moral code" and suffers considerably in an artistic

way from bowing to the code,

with the story apparently a con-



A Centralized Music Department at the Disposal of all Producers.

MEYER
SYNCHRONIZING SERVICE
METROPOLITAN STUDIOS HOLLYWOOD

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EDDIE PEABODY

"The Banjo Boy of Joyland"

The Proven and Tested Box-Office Builder



Personal Direction: Mrs. Eddie Peabody

FOX DETROIT

After Three Great Weeks in St. Louis

Part of a Series of Special Engagements in DeLuxe Houses

STANDARD RELEASE PRINTS SOON

Gene Swift's Ruminations

(Continued from Page 3)
about. A girl, dressed in an imitation of the star's costume, stands up on the set while cameramen make tests. Just as things appear to be acquiring some semblance of order it is lunch time and everybody, including the director, "has had it," as they say, "baked by 1:30, sure," ringing in their ears.

When the director and stars return at 2, after driving several miles to a restaurant, they start experimenting with the lights. The extras are shuffled about some more, then sit in the terrific heat and glare of the lights while they are being photographed, shifted about and jugged, until everybody is cooked.

Finally the electrician says, "Is that all right, Mister So-and-So?" "Yes, that all right," says the director.

"Save 'em!" yells the electrician, and the lights are killed, but only for a moment. Then he says,

The orchestra strikes up and plays a few bars. The mixer (I forgot to mention him) raises his phialometer. The orchestra has shiny shoes, and the trumpet is too loud.

This goes on and on, first one thing and then another, while the director, who is up to a thousand dollars, fidgets and consumes. About 5:30, they seem to be ready to shoot at last, and just as everything is ready the electrician shouts:

"Wait a minute! They're a shadower on that curtain, where them two thousands don't lap right. Hey, Smithy! Hey, up there! You're ya'uh? Run in that five hundred an' put it on that shadower line!"

Something that would never be noticed by an audience in the brief moment it was on the screen, especially with moving figures, music and dialogue possibly to be fixed, at a cost of about \$1000 dollars while hundreds of people work.

The company is perspiring through its make-up. Half of them jump up and seek powder, while the other half, in a case of quid now and come back to the scene of work overtime. The orchestra gets up and leaves. They have played eight bars of music and they are through. The director tells the assistant director and the assistants to place in the curtain and every there will be elaborately decorated with Greater Talmie Season pennants and drug stores and cafes featuring Valentine badges and napkins.

The committee arranges for these items, includes Ray Densler, chairman; Fred Cruise and Lew Clark, assisting.

Bills for the ways, paper, directors tell the extras, to come back tomorrow morning at 9:30 sharp.

Practically every bit of this preparation could have been done without calling the cast at all.

Of course, they expected to get some shooting done, and did not know they were going to be held up this way. They never do, they are always delayed.

By tomorrow afternoon, by the time the technicians have made mysterious tests, adjustments, and scenes may be phrases and directions all sorts of other adjustments to be made, they may have as much in the can as will run three minutes in the reel when provided the film editor does not cut it out or the producer demands a retake.

Perfection is a fine thing. But in the up roar of jazz music and dancing feet, the audience is an audience, the conductor's tones are only detected by the super-sensitive ear of a technician, certainly not by an audience intent on movement and fun, but a studio technician would ever detect that faint shadow on a drape.

Well, it keeps a lot of worthy people employed. And excepting cost of production, it's a business. And whether the public wants to pay 65 cents a head to see the show, or stay home and listen to the radio or read a nickel magazine, is the public's business.

Lynn Cowan will join Pantages and Marce circuit is the Pantages Idea at the Fox Theatre, St. Louis.

Greater Movie Season Plans Told

SPECIAL PLANS TO BE HANDLED BY COMMITTEES

Fox West Coast Theatres plan a smashing Greater Talkie Season Campaign to include all the highlight features of publicity and exploitation for the Los Angeles division.

At a recent meeting of managers of the division, plans were formulated and discussed, and active committees were appointed to attend to specific phases of the campaign.

One of the biggest stunts will be a parade of studio floats, which will cover every part of the city and wind in Hollywood. Committee in charge of this includes:

Densler, chairman; Eddie Wright, Hal Neider, Rodney Parry, Speedy Borst, Harry Parley and Tom McDonald.

One of the features of the campaign will be a complete display and distribution of 10,000 passes, in charge of "Rasty" Wright.

The committee in charge of publishing and advertising tie-ups has Melville Davisson, Ben H. Bok, Domon, George Brown, Ed Umanis, and Walter Schulz, assisting.

A Star Doubles contest will be held to determine the greatest resemblance to famous movie stars. Winners will parade in the studio floats sitting next to the star they resemble, in addition to having awards prizes.

Committee includes Fred Cruise as chairman, with Ralph Black, Marvin Park, and Lew Clark, assisting.

Studio props that have been used in numerous scenes will be placed in the curtain and every there-

will be elaborately decorated with Greater Talmie Season pennants and drug stores and cafes featuring Valentine badges and napkins.

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Always Busy Developing Dancing Stars but Never Too Busy to Create and Produce

Original DANCE ROUTINES and REVUES That Sell

Belmont Theatre Bldg., First and Vermont

Los Angeles, Calif.

In Hollywood--Now

By BUD MURRAY

A Musical Comedy, a Picture Premiere and Nite Baseball all in one evening, IN HOLLYWOOD--NOW--so naturally, being interested in musical comedy, we fell for the opening of "Oh Judge!" at the Vine Street Theatre, and we mite add--"Oh, judge not, Hollywood, by this play"--the dance numbers were great, considering the small group of eight girls--and so Eddie Prinz deserves the most credit for this "what have you."

We noticed two dinner jackets in the whole audience, of some very select persons--evidently, dinner jackets were rented en masse for the "Dixiana" premiere the same nite--the two "Odd-fellows" who were wearing the "soup and" were B. B. B., who didn't have the trousers to go with them, and the dapper Billy Gould of that mar-

ous team, of many moon ago, Gould & Suratt--Walter Cat-
t and Skeets Gallagher's easiest conversation, and Al Cohn blew in as a guest of Jimmy Starr. Cinematographer, writer,

Tom Kennedy, our friend from Brooklyn, Ned Nauroth, in pictures, and as a side line managing fitter--Tom wasn't a bad leather fitter, back a few years--a couple of honest-to-goodness juveniles, Fred Frawley and Eddie Stanley, now at Fox Studios, directing drama, and old friends, John with Mrs. Fern Christie--another oldtimer, Harry Clay Blane of old days, looking very juvenilish--Met an A-1 musical director whom we were with many years ago, and who is now at Warner's Studios, Ernie Groves, a man whom that person smiled.

Then over to the Brown Derby for "snack" --and noticed in corner Georgia Stone, who took us back to the "farm vacation day" Georgia had the "grease" on, so he must be doing "rite work" --Mervin Le Roy, that youthful F. N. director with a very hilarious laugh, who would have come in handy across the street ("Oh Judge" --Buster Collier, very serious and quiet. What a gang--IN HOLLYWOOD--NOW).

At the Beach a most pleasant surprise visit from Elisa Cansino, sister of Eddie, who runs a very good dancing school, too--these are the two "Originals" whom we met in the beginning of what we mean.

Once again to the Olympia, and a few words with Eddie, who took us back to the Chicago company of "Good News"--Jack has signed for another year with Paramount--Joe Phillips, the mite of the "girlie and oil" --Max Fleischer, always writing songs--Grant Clarke, for lunch--which was run very intelligently and by the intelligent--what's he?--why a certain class "eat" there, so we noticed Mrs. Eduardo Cansino and Mrs. Bud Murray, both a couple of regular wives--they ate their own food, checked out what was at another table (no foolin')--we only

saw Dick Powers figures going to back to Noo Yawk, as well as Redmond Wells, Sam Kramer, Andy Rice, Sr., and many others--the Siamese Doubles, Sidney Claire and Oscar Le Vant, two young RKO girls, who are very good--and, as always, writing songs--Grant Clarke, who was with Eddie, and a couple of others, including Harry Akster and Harry Moscovici, who, with his brother, takes us back to the same year when we were all in "The World of Pleasure" in the N. Y. Winter Garden--ALL IN HOLLYWOOD--NOW.

At the Hollywood Legion Field, and for a lot of poor fees, noticed a very nice crowd, amongst whom we saw several married couples, including Mr. and Mrs. John M. Sawyer, Jr., and Mr. and Mrs. Sid Algier (our former boss at the Mayan Theatre), and the man who stood up for us eleven years ago in Nootka, John McLean, not at Fox Studios, his charming wife grabbed a few minutes with our men, such a sweetie she is--and we were far away from the home town, but we imagine that's all wearing off--we have been one there, and two years, and it looks sure for many more--and then Mr. and Mrs. Harry Gibbons, who took us back about 15 years ago, and straight for Harry in Tremont, commanding his late and the World's Greatest Entertainer, the old boy, his late mate, Ivy Sawyer), Mr. and Mrs. Sid Algier (our former boss at the Mayan Theatre), and the man who stood up for us eleven years ago in Nootka, John McLean, not at Fox Studios, his charming wife grabbed a few minutes with our men, such a sweetie she is--and we were far away from the home town, but we imagine that's all wearing off--we have been one there, and two years, and it looks sure for many more--and 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ED GOULDING'S OUTBURST

EVERYTHING'S wrong with the newspaper folk, who say anything's wrong at the studios, is what Director Edmund Goulding tells you in a signed article, on page two of this week's issue of Inside Facts. Director Goulding says:

"CERTAIN correspondents, hanging onto the fringe of Hollywood, repeatedly and maliciously send to their various newspaper offices unfair accounts of studio conditions, the value of picture productions and theatre box-office receipts."

GOULDING'S charges are interesting but rather vague and general. His article refers to "some of the alleged correspondents for eastern newspapers." What's the matter with considering some of our home-grown chislers?

EVIDENTLY the much-publicized versatility of the eminent Director does not extend to a comprehensive knowledge of simple reporting, for he falls into the very error of those whom he intended to castigate.

MUCH MIS-INFORMATION

THE FACTS of the matter are that a great deal of the mis-information broadcast about the studios and studio personalities is the result of the rambling style, sloppy work and extensive generalities and vagueness of a great many of the so-called newspaper correspondents, to whom Director Goulding has taken such an intense dislike.

WELL GRANT that there are certain instances of positively malicious persons in some cases, fit subjects for psychopathic study, who take a foolish delight in inventing rumors, a sadistic pleasure in "announcing those who do not advertise in their publications, and demonstrate a positive genius for mathematical juggling in reporting box-office results.

THINGS BALANCE UP

...BUT THESE instances are not any more particularly outstanding than the studio hired help who take an equally positive delight in making things as difficult as possible for those newspaper people, who don't happen to be "in" with their particular little clique.

DIRECTOR GOULDING continues to state that:

"AN HONEST newspaper man working for a legitimate newspaper has the free and welcome access to any studio executive office, to the men in charge of the publicity and advertising of the various film studios, and to the men who sit in high places with the various organizations operating theatre circuits."

JUST FOR example, we would like to take Mr. Goulding out (in disguise, of course) and have him attempt to penetrate the ily impregnable barriers of the haughty publicity organization of the Fox Film Corporation.

LET'S HAVE SOME DETAILS

GOULDING states that "answers to fair questions are fairly given," yet Los Angeles newspaper men can without much difficulty recall a lengthy list of instances in which important stories have been positively denied, only to break within a few days or weeks.

IN SHORT, the learned Director doesn't seem to be on exactly familiar ground as a critic of critics. However, should he be interested in presenting a more specific discussion of his pet peevs against the press, the columns of this publication are always open to him.

IT WOULD be nothing more than fair to take theonus away from a great number of competent and honest writers, whose reputations and past activities hardly match up with the very vague and general remarks of the distinguished megaphone wielder.

WHAT'S THE SHOUTING FOR?

SO MANY committees, political, social and business big-wigs, candidates for office, public meddlers, and just plain busy-bodies have informed the citizenry that all's well and everything's going great, that ninety per cent of the populace has more or less decided to let George or somebody else do it.

THESE CHEER-UP boys are proceeding on the theory that the cart goes before the horse. Ticker-tape snow-falls greeted the RETURN of Lindbergh, Byrd, Bobby Jones and a flock of other conquering heroes AFTER they had shown their stuff—not before.

A MUCH more pertinent theme song right now seems to be "Where Do You Work, John?" And the answer to that one will not be arrived at satisfactorily by a lot of cheering.

Letters From Facts Readers

These discussions do not necessarily reflect the editorial opinion of this newspaper. If you disagree with us, say it anyhow.

LONG BEACH—I have noted with great disappointment that the vastly entertaining feud between Mr. Lloydwell Mr. Tenney and Mr. Moore has subsided.

We had a hero, a villain and a lumbering comedian in a perfect setting for drama. I had furiously hoped that it might end up in tears. Tenney and Lloydwell one another in a duece, and in Mr. Lloydwell destroying all orchestral conductors and putting over all whomever he chose.

Then we come along here might have had genuine excuse for going to what is now humorously termed "Vaudeville," or for having our corals mercilessly squashed upon American taxicab dance halls.

If, peradventure, our friends are incapable from exhaustion, ask them to ring me in and I will have much pleasure in providing them with refreshment of the good old kind that will restore their juvenile tendencies.

Yours in anticipatory anxiety,
H. BARCLAY-SMYTHE.

LOS ANGELES—I wish to let you all know that I am writing letters to the paper about orchestra conductors who didn't know how to beat time. I was a newcomer to California and did not know what the matter was. Now I know—*Edgar F. Schenck*.

MISTER LLOYDWELL

DANCERS

Nineteen dancers and nine show girls of Pearl Eaton's chorus at Radio Pictures were given new contracts this week.

The dancers are Lillian Aaran, Ruth Borden, Dorothy Clegg, Ruth Davis, Ivy Duce, Evelyn Eagar, Mildred Frizell, June Glory, Blanche Gonzales, Bernice Graves, George Anna Grueter, Anna Karina, Lorraine Lester, Rayette Ley, Valentina Rey, Helen Shepard, Marion Weldon and Alice Jans.

The show girls are Alice Adair, Nancy Lee Blaine, Dorothy Dore, Mary Elizabeth, Mabel Eversley, Dorothy Phillips, Betty Rocklaw, Dorothy Simms and Irene Thompson.

OSTERMAN'S TOUR

Jack Osterman, who is known in the east as "Broadway's Playboy," is soon to start on a lengthy ROO tour. He is a well-known character in the Intact Shows. This glib young comedian has a smart routine and finds favor with most audiences who appreciate sophistication as he sophisticates.

GETS LONG ROUTE

Booked for a long RKO tour is Anatole Friedland's "Twentieth Century Revue," a song-and-dance unit with a company of fourteen. Friedland is not with the production as he is with the New York City troupe, but he is using Irving Edwards, master of ceremonies, to head the east.

NEW RKO ACTS

"Pat" and Terry Kendall, who were featured in "Great Tempations," is a new RKO act, called "Shaw Sisters and Joe Hobbs," likewise, are offering a new skit for RKO Varieties.

ARLISS PREMIERE

Warner Bros. will premiere "Old English" with George Arliss, at the Warner Theatre, New York, on Thursday evening, August 21.

LETTERS

There are letters at the Los Angeles office of INSIDE FACTS for the following:

BIDMEAD, Bruce
DECKER, Kirk M.
DOWNING, Harry
FRANCO, Antonio
GEORGE and Florence
GRANSTEDT, Greta
HARVEY, Fred
MILLARD, S. S.
PARSONS, Ruth
PEDRO, Milt
SHARLAND, Fred C.

TEL-A-PHONEY by JAMES MADISON

Hello, Joe Schenck.
Hello, James Madison.
What makes bank vaults so cool in summer?

The frozen assets.

Hello, Monte Carter.

Hello, James Madison.

I know a Ziegfeld chorus girl who has already divorced four husbands this year.

"The Folies of 1930."

Hello, Norma Shearer.

Hello, James Madison.

The names of most senators do not appear in the telephone directory.

The public have their number just the same.

Hello, Lew Kelly.

Hello, James Madison.

I want a good slogan for a divorce court.

"We specialize in exchanges."

Hello, B. P. Schulberg.

Hello, James Madison.

What touch of philosophy can you inject into the day's proceedings?

It's all right to rack your brains, provided you get where you racked them.

Snacks

Of Facts

Fritz Tridder, newspaperman and p. a., is playing a comedy part in "The Great Day," a M-G-M musical comedy, which is running the sound stages because he knows enough to keep his mouth shut—that is, Laura Durward, lyric soprano, has arrived here from the east under the management of L. E. Behymer—Behymer has also taken over the local debut of Estelleah, 15-year-old prima donna—she'll make her local debut here shortly.

Fern Dale, who is playing a leading part in "The Road To Glory" at the Theatre Marquee got up in the park one day and gave an excellent performance of the "Hokey Pokey" while waiting for a place to eat—Jack Kearns to San Francisco by plane on a mysterious trip, to be back Saturday—Al LeClare nursing an injured leg as he tries to talk his way out of the hospital—Rudy Winter entertaining some friends from Bakersfield at Wilshire-Laurel—Gordon Coates interviewing prospects for the new season—Laura LaPlante drinking coffee between acts of "Oh, Judge"—Ralph Welles gathering up angel feathers—Jin Saito doing a rave over his new miniature golf course in the ballroom at Gardens.

Junior Coplan, former young Patric star, and pupil and protege of Bud Murray, has returned from a location trip to Sacramento with the Warner Brothers' "River's End" company—Hugh McDowell, Radio Pictures technician, has perfected a system for eliminating static noise in the talkie records he sold to be a great advance—Pete Hayes played a leading role in "Patent Pending," "South Babies," Bob Carney wrote the original story—Ann Harding asked Creighton Hale if "this is your first picture for Pathe?" while working on "Holiday"—Hale's first picture work was with Pathe—seventeen years ago.

Lil Billy indignantly denies he thought up miniature golf and doesn't claim any responsibility for the new peanut cars—the new Austins better the "Dunny Special" in every way—He's been invited to come into the city as an endorser—Exhibitors think he might be too ornate for the things—Newspapermen flocked to Warner's call for aid on story ideas—Jacob Wilk, story department head, will announce selections from the Fourth Estate contributions the first of August.

Ole Olsen and Myrtle Crisley talking over "Monkey Business" over a glass bumping Max Shargin off the curb in front of Warner's Hollywood—Max's smile tells the state of the b.o.—The radio guy who says "You'll sure have a great audience ready when you follow me" whatever became of the all-tallic bills?

ON LOCATION TRIP

Warner Baxter and other members of the cast of "Renegades," a story of the desert country of California near Santa Barbara, to make outdoor sequences of this picture. Victor Fleming is directing.

IN "DARK STAR"

Dorothy Jordan has been chosen as the "girl" in "Dark Star," Metro-Goldwyn-Mayor's new filmation of Lorna Moon's novel, which George Hill is to direct.

BACK FROM CHINA

William Adams Universal cameraman, has just returned to the studio after a long trip completed a story of the Chinese town of Kiang, China for the purpose of obtaining a number of atmospheric "shots" of the waterfront, for inclusion in "East Is West."

TOGETHER AGAIN

Cliff (Ukulele Ike) Edwards and Brophy are teaming together again in "Three French Girls" in which Reginald Denny and Fif D'Orsay are featured by Metro-Goldwyn-Mayer.

Harold J. Bock
Manager
PHONE DOUGLAS 2213

SAN FRANCISCO

OAKLAND — SACRAMENTO — SAN JOSE

KRESS BLDG.
935 Market St.,
Office Suite 504

HOGARTY JOINS EBAY INTERESTS

OAKLAND, July 31.—The theatrical and realty interests of George Ehey were augmented this week by Edward J. Hogarty, who has joined Ehey as a partner in his various East Bay enterprises, chief of which is the Fulton Theatre.

Hogarty, associated with banking circles for a number of years, was once a successful boxer before Ehey's wing and later managed the Franklin and Vitaphone theatres. His present capacity is that of business manager of the Fulton, while Ehey remains general supervisor. Hogarty and Ehey will leave for Hollywood this week where they will look over the entire situation, planning the coming season.

Fulton this week slashed its prices to a 75-cent top for Sunday, Monday and Tuesday nights.

REIDS STAGES SHOWS

SAN FRANCISCO, July 31.—Harry Marquard has named Bob Reid producer of floor shows at his Granada, Japantown, here this week. Reid, who has been working as vocalist for five or six weeks, continues his singing duties as well as putting on the shows. Jerry and Jim Reid, members of the dance team, have been added to the Marquard personnel, augmenting a crew that includes Reid, Patricia Joy, prima donna, and a line of girls.

USE LARGE SCREEN

SAN FRANCISCO, July 31.—Paramount gave San Francisco its first "glitter" picture, a magnascope screen this week when the house's new installation was put into working order. Magnascope effects were used with organ solo, intercued, trailers and introduction to the feature picture, with okay success.

"A LITTLE SMILE,"
Words and Music by
GEO. B. BRAUN
(A Fox Trot Sensation)
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PRODUCERS, CAFE MARQUARD SAN FRANCISCO

Market St. Gleanings

SPOTLIGHTS

The Flying Baiters penning a missive from Utica—Harold Perry is doubling from the NBC studios to his golfette course in Los Angeles.

Lorna Worth, RKOist, is the only girl in vaude who makes her home in her show place, Lorna Worth, in a few days.

Mister Earl Fagan Walkathat m.c. has a new way of combing his hair—thought it up out of his own head—two more years at his present rate aid he won't have to worry about combing it—Good business has become an afternoon at home.

Bob Harvey has returned from a vacation—and is plugging into greater tackle season with a vengeance. Gene Rose breakfasting at a p.m. meeting of open air night spots—Richard Foster demands, and herewith receives, a break—and Anderson is the new publicist for the Ralph camp in Northern Cal.

Nancy Wellford, Fred Johnson, Lloyd Thompson, Walter Rivers and Frank Percy were glimpsed in a public holiday at the Hotel St. Germain Whistler, having a nice time of shoes rubbers sold—Dave Richards breaking loose on a shamboo—Zizz Black dropped in on a shamboo—Lester Lacy hurrying up Market St.—Al Sather hurrying down Market St.—Bob Dowling open a short engagement this week as a balloon dance team at the Hotel Mark Hopkins. They will leave for the Hotel New York and the Kit Kat Club, London, where future engagements await them.

PICTURE HOUSES IN S. F. DO FAIR BIZ; GARBO HELPS FOX

SAN FRANCISCO, July 31.—Although no house was spectacular, most of the picture palaces held up to a pretty good pace, the Fox being outstanding with Greta Garbo in "Romance," California, with Ronald Colman in "Raffles," was more than satisfactory, while "Dixiana" was disappointing at the Orpheum.

Garbo in Metro's "Romance," with Walt Roesner and concert orchestra and Fanchon and Marco's "Cadets" idea, took the satisfying figure of \$48,500. William Haines in "Way Out West" followed. Loew's Warfield in the dence stand of "Big House" continued its excellent business, grossing \$29,000.

Publix houses were okay, California grossing \$23,000 on "Carnival." Its best stage show to date and a good enough picture but one that failed to catch on. Queen Hillie with Charles Ruggles did a fair enough \$18,000. St. Francis with Barthelmess in "Dawn Patrol" moved in from the California after "Dixiana" closed.

"Illicit" modern problem drama from the play by Edith Fitzgerald and Robert Riskin, will offer Barbara Stanwyck and the Man in "Dreams" and "The Man in the Sky" in a new production. Directed by Robert Coates, Charles Butterworth, Natalie Moorhead, Joan Blondell and Claude Gillingwater in supporting roles. The adaptation is by Harry Tew and Archie Mayo is directing. "Children of Dreams" is the second original screen feature from Sigmund Romberg, composer, and Leo Lillard, director. It will be ready for actual production early in August with Alan Crosland directing and with Paul Gregory and Margaret Schilling in the lead roles.

First Jerome Kern and Otto Harbach original screen extravaganza "The Man in the Sky" has been delayed and Jack Whiting featured. Alfred E. Green directed, first half of August.

Five other pictures are preparing which will complete the Warner Brothers' program for the current season.

AT MARK HOPKINS

SAN FRANCISCO, July 31.—Dorothy De Vere, recent arrival from New York, is now in charge of the Howard Rose, dancing school. She is famous for her "Under the Sea" ballet at Roxy's New York, appeared in "Good Boy" and for the past two years assisted with unit production at Public Theatres, Chicago.

AT DANCE SCHOOL

SAN FRANCISCO, July 31.—Frank Payne, editor of The Quill, official organ of the American Representatatives, was here this week in behalf of a national campaign in favor of the spoken drama.

PAINTE ON TOUR

SAN FRANCISCO, July 31.—Frank Payne, editor of The Quill, official organ of the American Representatatives, was here this week in behalf of a national campaign in favor of the spoken drama.

ROLPH ON STAGE

Major James Rolph will make his theatrical debut this week when he bows on the Capito stage in a "Rally Revue" to be staged by the burlesque house under the auspices of the Theatrical Industries Rolph for Governor Club.

ON LOCATION

SACRAMENTO, July 31.—Jackie Coogan, heading a company of feature players and extras, is here to make filming scenes for Mark Twain's "Tom Sawyer" for Paramount.

ANN HOFMANN

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CONTRACT COST \$25,000, REPORT

It is reliably reported this week that the contract of Gilbert and Bass, song-writing team of the Dixie, Honeymoon combination, have been bought by Warner Brothers for \$25,000. One of the clauses of the new contract calls for ten releases during the coming six months, it is said.

TO REB'R'DCAST RAD. PROGRAMS

SAN FRANCISCO, July 31.—At least seven programs originating in the British Isles will be broadcast in this country during the month of August, if atmospheric conditions permit fulfillment of the elaborate schedule arranged by the National Broadcasting Company in conjunction with the British Broadcasting Corporation. Dance, special orchestral comedy, special programs, variety review have been included in the series of short wave relays which NBC will attempt to pick up for transmission to American listeners. The first three weeks of August, all of the programs will be heard during the afternoon hours, when engineers have found time to be at the broadcasts. At least three of the broadcasts will be released on the Pacific Coast.

The series will open on Monday, August 3, when an orchestral concert from Manchester, England, can be planned.

BROWN ON TOUR

SAN FRANCISCO, July 31.—Hiram Brown, INRO is here in town this week conferring with Cliff Work, divisional chief.

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Burlesque

CAPITAL
SAN FRANCISCO
(Reviewed July 24)

Once again we say that San Francisco likes its burlesque. This week's show had a Spanish set for the opening with Babe Sherman, Ann Allison and Ginger Britten singing a Spanish style. Michael Clegg and Casey Jones had the outstanding act singing "It Happened in Monterey" with all the girls draped in Spanish shawls and paradise around the runway. The Burlesque Station did a specialty that clicked and the scene closed with girls posing minus shawls in the background.

A cafe scene—and there's always a cafe scene—in every week's show here—followed by all the principals working and netting plenty of laughs. Again the hot looking but unidentified red head, head, did "Puttin' On the Ritz," backed up with a band. The finale was featuring Joe Yule and Harry Kelly and then Ginger Britten, looking like a million dollars next, singing "If I Had a Talking Picture." Rata and his girls again served the purpose of bringing on the chorus to grace the runway, which is, after all, what the customers want.

Billie Fries, Joe Yule, James Yostman and Casey Jones followed in a comedy quartet, dressed as street cleaners. This number paid off to plenty of laughs. Little Babe Sherman next singing "My Fate Is In Your Hands." This gal has a plenty good blues voice, but waxes just a little too dramatic. The line on again in "Happening in Monterey" and followed this with "Memories" in a very sweet voice. Another skit and then Ann Allison singing "Freshman Hop." She has plenty of looks, figure and personality and hoots and sings in a cute manner.

A comedy Bowery scene was next with all the principals working in it. The girls were dressing "The Kind of a Girl Men Get" to Babe Sherman, who portrayed the gal who has gone the primrose path. K.Y. portrays Tom the Spider. Ben Bernick in his comedy as well as a dramatic scene after he had killed every one on the stage. Casey on next singing an old musical comedy number. The girls were all in the girls in very good looking show costumes. Some more posing and parading and one of those big laughs.

Al Beatty and his Orchestra is in the pit, and a big improvement in the music is noticeable.

BEN.

NEW PRISON ANGLE
Warner Brothers will produce a screen play dealing with life in a prison for women, written by Melville Grossman.

IN "ILLEGIT" CAST
Neil Hamilton, Lew Cody, Charles Butterworth and Natalie Moorhead have been signed for featured roles in "Illicit."

HERE HE COMES!

HARRY FOSTER WELCH

Famous One Man Band

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Behind The Mike With The Microphone Club

The board of directors of the Milk City Club voted Fred Yates an honorary member of the Microphone Club. Welcome! * * *

Frank Vallen, formerly of National Broadcasting Co. in New York City, has been elected assistant vice-president of the American Cities Council, recommended announcer for KFKE-CA to accept his present position as manager of the radio department of the California Advertising Agency.

We want to extend a welcome to all new members to visit our new club rooms and studios in the Hollywood-Plaza Hotel in Hollywood, and we want the members to make the new location their headquarters. * * *

Carl Lamont, West Coast manager of the music firm of Shapiro-Bernstein and Co., has joined the Milk Club, and can now be called a real MIKEROBE. Glad to have you with us, Carl! * * *

Eddie Vine and Brother (the brother part is Joe) were featured in "Cimarron" at the Milk Club. We were indeed glad to have Eddie and Joe with us, and to have them to make the Milk Club their home while on the coast. The Milk Club will be seen in local theatres, and radio stations of this city will broadcast their stuff during the next few weeks. * * *

We were happy to have Miss Ann Warren, the singer and concert star, with us on the frolic last week. The beautiful voice of Miss Warren comes over the air in fine shape. * * *

Blanche "Ballagh," well known club woman and radio speaker, has been elected to the board of directors of the Milk Club. Miss Ballagh is also president of the West Coast Painters' Club. * * *

Cinder Schalle of the Sound Craft Studios in Hollywood is now a member of the Milk Club. If you want a treat, tune in the Frolic over KGJF each Wednesday night at 11 p. m. PST.

Jimmy Dupre and Ernie Russell, who wrote the songs for Ben Bernie's short, have landed their new song under the Bluebird Young with the first of Chapman Bernstein & Co. The boys have two contracts to finish the songs for the "Bergers of Love." They will be heard on the Microphone Club in the future, and will be singing their tunes. Ben Bernie wrote the tunes while Dupre and Russell wrote the lyrics. Jimmy and Ernie will be with us Wednesday night to sing all their new songs.

Bob Cannon, of the California, San Diego, was a visitor on Film Row this week.

BALLROOM CUTS IN HEAVILY ON CONCESSIONS

Beach concessionaires at Ocean Park are plenty peed over heavy competition from the Casino Gardens Ballroom, operated by Jim Sims and Jess Kramer, who are using showmanship tactics from the start to pack the big place nights.

Latest gag is a novel miniature golf course built around the balcony of the ballroom, indoors, and using animals from the Old Noah's Ark as hazards, including a small miniature volcano on the last hole, where, when a ball is sunk, pops out with a fan and smoke effect.

Sammy Johnson, who was owner and operator of the Rosemary Theatre at Ocean Park, which he sold out to Fox West Coast, and numerous attractions, in addition to the ballroom with Lou Traveller's Orchestra.

"CIMARRON" CAST

Already assigned to parts in "Cimarron," which is scheduled to open Aug. 1 at Radio City, are Eddie and Joe with us, and to have them to make the Milk Club their home while on the coast. The Milk Club will be seen in local theatres, and radio stations of this city will broadcast their stuff during the next few weeks. * * *

Roscoe Ates of vaude has been signed to a long-term contract by William LeBaron, vice president in charge of production of Radio Pictures.

ROSCOE GETS PART

Alain Roscoe has been assigned a part in RKO Radio Pictures' "Half Shot at Sunrise."

MYSTERY FILM CAST

In the cast of "The Bat Whispers," Alvy, Von Seyffertitz, Grace Hannon, Max Baer, Jr., William Bakewell, Ben Bard, Charles Dow Clark, Spencer Charters, Hugh Huntley and S. E. Jennings.

IN SCREEN OPERETTA

May Boley and Marion Byron have been signed for "Children of Dreams," second Romeo-Hamlet screen operetta, at Warner Brothers.

FOREIGN VERSION

The first of the Vitaphone Varieties will be filmed in both English and Spanish, and the pictures in English is "Where There's a Will." The cast includes George Hassell, Mabel Grainger, John Moreno, Martin Berkeley and C. W. Morgan. The Spanish version will be titled "Quieres Es Poder," the leading role is taken by Eduardo Arozarena. Roy Mack directed both versions, assisted on the Spanish version by Henry Da-

OLSEN-JOHNSON FILM

Olsen and Johnson will have featured role in "Fifty Million Dollars," which will come into production shortly at Warner's addition, William Gaxton, Helen Broderick and Lester Crawford, of the stage, will be in the picture. Following the picture, Olsen and Johnson pick up the RKO bookings, opening at Cincinnati.

O'BRIEN ON LOCATION

George O'Brien is now in the High Sierras near Bishop, Calif., to make the outdoor sequences of "Fair Warning," Max's broad-outdoor drama. Louis Hamilton, appearing opposite O'Brien, Alfred Werker is directing.

GEORGE and FLORENCE

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NORTHWEST

FOX SUBSIDIARY BUYS 3 HOUSES

SEATTLE, July 31.—Purchase of the Egyptian, Neptune and Uptown Theatres by the Fox Pacific Theatres, a subsidiary of Fox West Coast, was announced this week. The price was not disclosed.

All three are prosperous suburban show houses. The first two are in the University district and the Uptown on Queen Anne Hill.

The change in ownership will not affect the management, it was announced. Al Rosenberg and Al Finkelstein, their former owners and managers, will continue in management capacities. The three theatres men already were executives of the Fox Pacific organization which operates a chain of the theatres in smaller cities throughout the Northwest.

ROSE STICKING WITH S. D. SHOW

The Original Jimmie "Bubble" Rose denies reports that he is open at the Capitol Theatre, San Francisco, for Warren B. Irons and declares his intention of remaining for the present at least, with the orchestra company at the Liberty, San Diego.

Following is the line-up of the San Diego company: William Politzer, manager; Bert Scott, producer; Eddie Shadley, George Johnston, juvenile; Dollie Davies, prima donna; Bobbie Ruth Smith, soprano; Myrtle Fields, character principal; comedians Jimmie Bishop, Rosey second comic; Fritz Fields; third comic; Orville Galand; Charlotte Galland, wardrobe mistress, and 12 girls.

GALLAGHER IS DAD

Sleets Gallagher became the proud father of a seven-pound boy on Sunday night. The youngster came into the world at the Lebanon Cedars hospital, Los Angeles, shortly before midnight. Mrs. Gallagher, former Miss Pauline Mason, stage actress, who married the Paramount comedian last year.

DIRECTOR RETURNS

Paul L. Stein, Pathé director, has returned to Hollywood from a Concourse vacation during which he studied the talking picture situation in leading European countries.

Notes Along Fifth Avenue

Billie Landers calling on Paul Spor—and returning a borrowed nickel to his manager, Tiny Burnett, E. C. Bestwick and Joe Cooper indulging in barbecues at Marie's—their wives also present to see that everything went well—Harry Reed relaxing, Sam Montejo—and doing a worthy job of it.

Harry Mills, Bobby Armstrong and a friend conversing—Jean Harlow and Link Quartet with Donny Aspinwall—Soppy Joe, who rode down the station railway—to see Harry Givens off.

Gordon MacRae, Stanley Holloway and Jack Jones in a huddle—looks like they were conspiring about the press—Owen Sweeten and his boys being bounded for an all looks like "Days To Advertise" for the gentlemanly Jim Clemmer smiling—and why shouldn't he?—lines at the 5th is the reason.

The Faxon with Bobe Malloy at the State-Lucky Boys—George Main recovering from an elevator shaft fall—take the stairs, George Earl Cooke in the President's Room—Doris Shadley, George's auditions over KXA—and looking like he's contented—Tommy Parker now in the Al Franks company—and winning well-earned applause—This week's prize: the new manager, E. C. Bestwick—for congeniality.

NIGHT BASQUELL

SEATTLE, July 31.—Night baseball broadcasts over KJR have met with huge response, according to Ross, San Fran manager of the station. Ken Stover, the station's broadcast announcer, handles the broadcast in great shape, and as result the studio is building up quite a fan response. Games which have been broadcast will be covered by wired reports also to be handled by Stuart.

RADIO LIGHT OPERA

SEATTLE, July 31.—Radio versions of popular light operas are being broadcast over KJR every Sunday morning, taking the place which regulars of the Seattle string orchestra, and Betty Anderson, soprano, with George Maddox, tenor, are the featured units on the program.

GOES ON KJR

SEATTLE, July 31.—Carric A. Andrew arrived this week from New York to speak on KJR. He also aids children's programs.

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Roy Oxman
REPRESENTATIVE
630 People Bank Bldg.
Main 0799

Vancouver

By A. K. MacMARTIN

Brock Pemberton's "Strictly Dishonorable" opened at the Vancouver Theatre July 28 for a week's run. This is the first attraction at the legit house for many weeks.

Richard Bartholomew and his wife are in British Columbia waters on their yacht "Nesbi" where they expect to spend some weeks fishing. Their first stop will be Comox, where they will join Clive Brook and his party, now vacationing in British Columbia.

Alfred Heather and his light opera company are going over big at Banff Alta. On their return performance at the Banff Springs Hotel they took five curtain calls. The bill was "Trail of the Lonesome Pine," which uses the big ballroom to capacity. Practically every prominent city in the United States and Canada was represented in the big gathering.

DUAL APPEARANCE

SEATTLE, July 31.—The KOL's "Ladies in Blue" are going down the circuit this week by performing for radio and theatre folks. He is playing a successful engagement at the Coliseum, assisting Katherine Beasley, while his company plays a songologue. Bill Ross is the singing "doorman" at the Fox. He was first introduced by Joseph Sampio to there.

DIRECTORS ACTING

Four former well-known motion picture directors are playing with Gary Cooper in Paramount's new special production of "The Spoils."

The Music Box, with "Czar of Broadway" in the lead, will be replaced after the week's intake of \$6,000. Not so good for this house.

The Blue Moon with "Temptation" took in a meagre \$4,500, which is also not so good for Hambrick houses.

The Met featuring Helen Kane, poor pooh a dooed the fans into paying \$4,900 for this light opera.

As Club Victor is closed for the summer and possibly for several summers, there can be no news as to business. Coffe Day is still flourishing but San Fran is on its vacation there might be a slight let-down on business conditions.

The Roger's dance team there now, and the Victoria Gardens is holding on to one more because summer events require the use of the ballroom. The Tribune leads all ballrooms, but even that has many houses which have gone on their vacations. McElroy's follows a close second.

WILL STAY OPEN

SEATTLE, July 31.—The Venetian Gardens, scheduled to close its doors this week, will remain open because of the events planned for Fleet Week, August 9 if it will close and be redecorated for the fall trade.

CONTEST GAG

SEATTLE, July 31.—The Publicity Paramount is sponsoring a girls' beauty contest which provides for a \$1,000 grand prize. According to A. W. Baker, the manager, it has been stimulating quite a bit of trade as each ticket gives the patron 100 votes to place on their favorite.

CENSOR BOARD CUT

SEATTLE, July 31.—The Seattle Censor board has cut out from movie members of the Five Points, Himeshloch, manager of the Coliseum, is chairman of the board.

STAR RETURNING

SEATTLE, July 31.—Jean Harlow, star of "Hell's Angels" who has been making personal appearances at the Fox, left yesterday for Hollywood, where she is to resume her picture work. While here she has had one continual round of social and civic tribute.

MYSTIC AT ORPH

SEATTLE, July 31.—The Olympia has gone in for the "mystic-mix" type of entertainment, presenting ladies' matinées every morning and featuring "Marjai," a mystic.

SEATTLE, WASH.
Roy Oxman
REPRESENTATIVE
630 People Bank Bldg.
Main 0799

FOX PLANS NEW FOREIGN FILMS

All-French and all-Italian feature productions will be produced by the Fox Film Corporation, it was announced this week by William Fox, president.

The Fifth Ave. came a close second with \$18,000 safely laid away in the coffers. The picture was "Good Intentions" and received good word-of-mouth ads.

Fanchon-Marco's "Brunettes" added the business.

There is an absence of an m. c. at this house and one could be injected to the delight of many patrons.

The Paramount with the "Dawn" brought in \$17,500.

But the best numbers of the week have had since the return of the stage show. Personal appearances of Bartholomew on the first of the month will add to the cash register. The stage show, with the aid of Paul Spor also helps considerably.

The Orpheum came in fourth with \$16,000 for the week's tally. Baby Daniels in "Lawful Larceny" helped to chalk up this amount.

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HONOR CHEVALIER

Maurice Chevalier has just been elected an honorary member of L'Academie du Cinema Francais, French Academy of Motion Picture Art, which has lately been formed under the chairmanship of Louis Lumiere, European film pioneer. A gold medal, emblematic of his election to membership, is being sent to Chevalier in Hollywood.

WARNERS BUY PLAY

Warner Brothers have purchased "Incite," a comedy drama by Robert Riskin and Edith Fitzgerald.

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"Sing Sweet Songs"

507 Seattle Theatre Studios SEATTLE, WASHINGTON

Legitimate Theatres

'THE MOLTING ANGEL' TROUPERS' GREEN ROOM HOLLYWOOD

Before a simon-purely indulgent and over-critical audience, Ralph Welles, juvenile, presented his own original play and astonished himself no less than his audience with his instantaneous success.

Mr. Welles proved to be at once a finished actor and a gifted playwright. He betrayed a right for the human touch, a talent and a sense of fitness. "The Molting Angel" turned out to be about the most genuinely entertaining evening we have spent in many months.

The story involved himself as a whimsical, dreaming youngster in a small town on the edge of New York, where he subsisted, with an older woman, his sister, on the County, another boy, and her none too well-to-do husband. All refused to take him seriously, which sharpened his wit and stirred his ambition.

While playing in a show at St. Louis, he had attracted the eye of a wealthy young man, and there had been correspondence between them ever since. She had never met him, but thought he was to pay them a visit. One day, weeks after a year, sister had made up her mind to play her cards for an engagement. Brother, temporarily a reporter, five-a-week, anticipated the event by printing the announcement.

For a young millionaire of today to turn out to be a man who had never kissed a girl, makes a cigar driver's statement seem to be a second act a bit fatigued, even if he did come from St. Louis, but really he was an awful ass, and deserves Nudeness, a private, and well-chosen role. Sister just about passed out when she saw him, and things were complicated for her when an old sweetie turned up and offered her a job in a show.

Things were in quite a mess. Young brother discovered the showman was on a shoe-string and needed a regular writer. Brother-in-law, too, was in a business jam and needed help. Thinking to help everybody and get the showman out of town, brother fell into his trap, which threatened the younger promoted the millionaire. The result was a worse entanglement than before, but ironed out logically to everybody's satisfaction.

The actress sister was played by Jean Reno; the married sister by Violet Neitz; her husband by Leslie Thomas; the showman by Pierrot, and Mary Jane Lane Verne by A. Lillian Fazal.

Directed by Guy Hedlund, in an appropriate setting at Pierrette's lodging rooms, the story revolved around the purchase of the boy by Pierrot's masterpiece.

The two youthful actors were rather inclined to over-play their parts, with Mary Jane Lane Verne a warming youngster of about eighteen or so, walking away with her poise and diction doing credit to one of more mature years. Individual music composed by Edward Charles and Alan Ridgeway, used in a dance by the couple that lacked finish, was worthy of a better spot.

The second offering, "Venetian Glass," De Witt Bodee, featuring Mary Worth, Allan Wardle and George Frenger, Wardle seemed uncertain of his lines, as "Nigel," the son of "Alfred," played by Edward Charles, was a "lame duck" in "Clementine" (Mary Worth), a former sweetheart unable to marry his son. The material is smart throughout, but drag considerably, too much. In the glass breaking scene, being entirely unnecessary, was as her singing. A little prunning here and there would make this a nice offering.

Surprisingly little polish would be needed for regular theatre presentation. The first act ran about seven minutes too long, and the second act a few minutes too short; easily adjusted and in a love scene between the actress and her old sweetie there was needed a little more handling. As far as the whole, the Los Angeles stage has seen nothing better this season of the home-grown variety.

YEATES.

THEATRE MART

LOS ANGELES
(Reviewed July 24)

In presenting a series of four one-act plays, by various authors, Mrs. Alice Pike Barney, general

director of the Theatre Mart, valiantly attempts to offer a critical professional audience an evening brimful of entertainment.

For the past sixteen months, this charming spot has been the mecca of budding authors who have found a restful haven where their brain child, too often, was mired in a business jam and needed help. Thinking to help everybody and get the showman out of town, brother fell into his trap, which threatened the younger promoted the millionaire. The result was a worse entanglement than before, but ironed out logically to everybody's satisfaction.

Directed by Guy Hedlund, in an appropriate setting at Pierrette's lodging rooms, the story revolved around the purchase of the boy by Pierrot's masterpiece.

The two youthful actors were rather inclined to over-play their parts, with Mary Jane Lane Verne a warming youngster of about eighteen or so, walking away with her poise and diction doing credit to one of more mature years. Individual music composed by Edward Charles and Alan Ridgeway, used in a dance by the couple that lacked finish, was worthy of a better spot.

The second offering, "Venetian Glass," De Witt Bodee, featuring Mary Worth, Allan Wardle and George Frenger, Wardle seemed uncertain of his lines, as "Nigel," the son of "Alfred," played by Edward Charles, was a "lame duck" in "Clementine" (Mary Worth), a former sweetheart unable to marry his son. The material is smart throughout, but drag considerably, too much. In the glass breaking scene, being entirely unnecessary, was as her singing. A little prunning here and there would make this a nice offering.

Surprisingly little polish would be needed for regular theatre presentation. The first act ran about seven minutes too long, and the second act a few minutes too short; easily adjusted and in a love scene between the actress and her old sweetie there was needed a little more handling. As far as the whole, the Los Angeles stage has seen nothing better this season of the home-grown variety.

The third offering, "Footlights," by Helen Gillas, as a hard-boiled extra girl looks very promising, while Geraldine Devorek as an escaped nut put across her lines very nicely.

Charles and Alice Pike Barney, Henry F. McCann as "Dustin Round" and Nan Dorland as "Sadie Gork" handled their parts with aplomb.

The effort of the entire gang to break past the barriers to the director's office furnishes the material for the plot, which shows plenty of promise.

JEAN.

CHANGED TITLE

The name of Warner Brothers outdoor special "The Guy Cabellero," has been changed to "Captain Thunder."

"VAUDE" DROPPED

Radio-Keith-Orpheum this week dropped the word "Vaudeville" in favor of "Varieties."

Picture Reviews

(Continued from page 4)
ference affair. Direction and treatment were extremely conventional.

CASTING DIRECTORS: Viewpoint: Frank Albertson staged the show with his wife, Alice, in casting office with the setting. Vivian Emory as the phone girl, wise-cracking with the "extras," joins the laughs nicely. D. W. Bradbury, in his production plays his actor to perfection, while Maury Gilbert, the typical extra shiek, wise-cracked his lines like a vet, and in a specialty at a "lame duck" in "Clementine." Helen Gillas as a hard-boiled extra girl looks very promising, while Geraldine Devorek as an escaped nut put across her lines very nicely.

Charles and Alice Pike Barney, Henry F. McCann as "Dustin Round" and Nan Dorland as "Sadie Gork" handled their parts with aplomb.

The effort of the entire gang to break past the barriers to the director's office furnishes the material for the plot, which shows plenty of promise.

Jean.

GRAPES SIGNED

Charles Grapewin, Christie comedy star and a vaude and stage player, has been chosen by Paramount to play the part of Mary Brian's father in "Social Errors."

BOASBERG AT W. B.

As Boasberg has been added to the Warner Brothers' staff of writers and will do the comedy dialogue for "Fifty Million Frenchmen."

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This and Next Week

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Facts' Echoes From Melody Land

Hot Licks of Music

By JACK B. TENNEY

DANCE SITUATION SERIOUS

It looks like a break for theatre musicians—or rather, they are coming back into their own. Throughout the country we find one pit band after another returning to work. It looks darned good—for theatre men.

The dance men had cause to feel hopeful. With the legs back on the job, it appeared that competition in the field of Terpsichore and kindred endeavor would be considerably lessened. It was an occasion for whoopie. It is well founded, because there is little doubt that theatre orchestras are returning to the pits.

But—things are not stacking up so forte for the rhythm boys in and around the first largest city in California. The toe and heel business isn't clicking as hot as it was wont to click. The reasons are varied and the solutions hypothetical and vague.

* * *

GOLF HURTING BALLROOMS

In the first place, there are the ping-pong courses and the gigantic tiddly-wink race-tracks. They are cutting in on the ballrooms about as much as the golf courses are cutting in on the tennis courts. Fairway nearly as well as it does on the polished floor of the gilded palaces of the Dance. Hence one cause of the lull in the racket.

There are other causes, of course. Radio, gin and the direct-action processes of the mind of modern youth account for some of it. Sophistication and the overcomplication of amusement has resulted in sunset and boredom. The present crop of Young America is not so dance-minded as it might be.

The older generation is not flocking to night clubs as formerly. They are having nearly as much fun at their homes or clubs as elsewhere, with the radio and phonograph. The more private and often all the possibilities of the night clubs without the risks and expense.

* * *

PARTYING DONE AT HOME

Consequently many of Los Angeles' "gay and wicked" nocturnal resorts have closed their doors, gone into the red and bankruptcy, and otherwise folded up. (More diminutive billiard courses are due to adorn the hitherto despised vacant lots.) Those places that are endeavoring to survive are cutting down on the overhead. The overhead invariably is the band. They don't cut men—they slash salaries.

The Musicians' Union finds itself in a pickle. It faces the alternative of putting union orchestras off of jobs that are paying, or attempting to pay, undervalued wages or creating emergency scales to take care of the situation. The first alternative has in its wake the menace of non-union organizations or perhaps the wholesale desertion of union members who are starving to death.

The second alternative does not offer a permanent solution. Any discrimination in prices may result in a complete revision of scales and thus lower the standards we have fought so long to establish. By simply sticking to the letter of the constitution and by-laws of the Federation we face both non-union orchestras replacing union organizations, the desertion of starving and impoverished musicians, and a reversal of our scale of prices.

* * *

FACE DANGEROUS CRIMES

There is little to be gained by kidding ourselves. The situation is acute and the end is not yet. We face the serious effects of what have passed, though, and much of what we have passed, many with honor, we have not had much of the spoils. In Los Angeles, particularly, the chief menace to unionism among musicians is the unemployed. The

(Continued on Page 13)

PLAYING TO THE LARGEST PAID-ATTENDANCE IN LOS ANGELES

OWEN FALLON

AND HIS

CALIFORNIANS

NOW IN

THIRD YEAR

AT

WILSON'S BALLROOM

(Formerly Cinderella Roof)

Los Angeles



Song Leaders

LOS ANGELES

A bit of excitement this week with the sudden appearance of a new number from the Olsen and Johnson show. "When Love Comes In the Moonlight" jumped into the swim without stopping to undress. Very little change in the rest of the line-up, which is:

1. "Dancing With Tears In My Eyes"—Witmark.

2. "You Bought a New Kind Of Love To Me"—Famous.

3. "It Happened In Monterey"—Feist.

4. "When Loves Comes In The Moonlight"—DeSylva, Brown and Henderson.

5. "Absence Makes the Heart Fonder"—Remick.

6. "Singing a Song To the Stars"—Robbins.

7. "So Beats My Heart For You"—DeSylva, Brown and Henderson.

8. "I Remember You From Somewhere"—DeSylva, Brown and Henderson.

9. "Reminiscing"—Remick.

10. "My Future Just Passed"—Famous.

Others clamoring for recognition are: "Moonlight On The Colors" (Shapiro, Berlin); "Dangerous" (McGraw, Famous) and "Swinging In A Hammock" (Records).

1. "Dancing With Tears"—All records.

2. "11:30 Saturday Night"—Victor and Okeh.

3. "My Guitar and You"—All recordings.

4. "My Future Just Passed"—Victor.

5. "It Happened In Monterey"—All recordings.

6. "Walk Gal Walk From Agua Caliente"—Victor.

7. "Stein Song"—All recordings.

8. "Singing a Song To the Stars"—Robbins and Victor.

9. "My Pretty Quadrille"—Brinckman.

10. "Give Yourself a Pat On the Back"—Victor.

SAN FRANCISCO

"So Beats My Heart" and "Singing a Song to the Stars" jumped to the fore on the past week in San Francisco, according to record sales. An accurate list of song leaders, in their order, follows:

1. "So Beats My Heart"—DeSylva, Brown and Henderson.

2. "Dancing With Tears In My Eyes"—Robbins.

3. "New Kind Of Love"—Famous.

4. "Swinging In A Hammock"—Berlin.

5. "Dancing With Tears In My Eyes"—Witmark.

6. "I Remember You From Somewhere"—DeSylva, Brown and Henderson.

7. "It Happened In Monterey"—Feist.

8. "My Future Just Passed"—Victor.

9. "Dancing With Tears In My Eyes"—Witmark.

10. "With My Guitar"—Sherman, Clay.

NORTHWEST

1. "Dancing With Tears In My Eyes"—Witmark.

2. "New Kind Of Love"—Famous.

3. "If I Had A Girl Like You"—Feist.

4. "Singing a Song To the Stars"—Robbins.

5. "Swinging In A Hammock"—Berlin.

6. "Bye Bye Blue"—Berlin.

7. "I'm A Little Awkward"—Robbins.

8. "Tonight's The Cross"—Robbins.

9. "It Happened In Monterey"—Feist.

10. "Ro-Ro-Rolling Along"—Bernstein.

NEW SONG TRIED

SAN DIEGO, July 21—A new fox-trot ballad by Joe Manzo, "Your Love," was originally introduced by the Valencia Orchestra at the Salón Valencia, rendezvous of the rich and famous in Senada, B.C., Mexico. Judging from the way this tune went over with the crowds and the encores it received, Joe claims it is going to be a sure winner.

Accidentals

By RALPH KOEHLER

We have often wondered why so many ambitious orchestra leaders will trust their chances of a brilliant future to "breaks" or luck. To create popularity is one thing, and to be able to cash in on it is another. Too many depend entirely on word of mouth advertising to carry them on, but this has caused many to fade out of the picture much faster than they were ushered in.

There is a real story about another musicman that should be told. He was a young man who, having the need to earn his living, had to go to the door of his workshop. The moral of the story ideally fits the conditions of that time, but in these days of keen competition, the man who is forced to sell his product to the public is forced to take his product to his buyer, there being so many others clamoring for his attention.

And here is the story: Your Arms," the words were written by Ted LaFay, the well-known lyric-writer. The number has considerable merit and will be shortly published by one of the major publishers.

Dropped in for a chat with Abe Meyer, head of the Mayer Synchronizing Service, Ltd., whose offices and sound studios are located on the Metropolitan lot. There I found a most unusual opportunity to view for the first time one of the most complete music libraries ever assembled for picture purposes. Catalogues of film music arrangements, referenced and indexed for quick accessibility, the collection comprises everything and anything American and English publications of rare and out-of-print compositions, and numerous unpublished original works, make this library outstanding in its completeness.

I was also shown the famous bass drum, said to be the largest in the world, as well as hundreds of other devices and instruments used for sound recording purposes.

The Mandarin Ballroom at Redondo for the Westwood Villagers, a nine-piece combination under the direction of Billie Ray, Eddie and Harry McHenry, is well known locally, having been previously with Ray West and others, who McHenry was formerly associated with. George Pemberthy, billed as "the world's flashiest drummer," and from what I saw he heard, he certainly does live up to his calling, not to mention his singing, clowning and general nonsensical capers. Musically, the band is plenty good, but the manner with which they handle the instruments, particularly noteworthy inasmuch as the band was organized but two months ago. Among the novelties they have to offer are such ditties as "Flirtin' With a Lady in the Shoe," "To the Steins," a circus stunt, and many others.

The brass section consists of Jimmie Phillips, Ray Phillips, Kenneth Archibald; rhythm is by Harry McHenry, George Pemberthy and Dale Curtis; reeds, Frankie Shoemaker, Bob Madson and Walt Robison.

Another beach band in that vicinity is Bert McClellan's Orchestra at The Hut, Hermosa Beach. The Hut, you'll remember, used to be a sort of semi-open affair, but it is now well enclosed. The band has come to pack with patrons as it has been doing, the management plans to enlarge the place as to permit a bigger floor area.

Bert is an eight-piece combination that seems to satisfy the crowds. The personnel includes Fred Weller, saxes and violin; Eddie Brandenberger, saxes and guitar; Art Ladd, trumpet and violin; Joe Lange, trombone; Gordon Collins, drums and vibraphone; Bill Watt, string bass and sousaphone; Earle

(Continued on Page 13)

GUS ARNHEIM

AND HIS ORCHESTRA

After their International Tour, are repeating their tremendous success at the Ambassador Cocolani Grove and via Radio KNX.

"SINGING A SONG TO THE STARS"—"MOON IS LOW" —"CHEER UP, GOOD TIMES ARE COMING" —"JUST A LITTLE CLOSER"

ROBBINS MUSIC CORP.

795 SEVENTH AVE. NEW YORK CITY

Accidentals

By RALPH KOEHLER

(Continued from Page 12)
Death, piano; Berni McClintock, violin and director.

Some of us seem to be able to stand just so much more than others and I am one. Matt Kressich, Jr., that congenial red manipulator, who is now married about three months, found that out when the Mrs. decided to bob her hair. Result: the inevitable first quarrel, but what could be quite so nice at the makeup party?

Of all the cool places one could go during these hot summer nights, I must say that the ice-skating rinks certainly take the cake (frosting). At the Palais de Glace found Al Sanderson and his Orchestra gathered in a collective gear which includes warm maroon sweaters—and comfortable. They'll tell you that no place could be more ideal to work in—except perhaps an igloo.

But seriously, the boys in new costumes, a new stand to work in, and a legion of customers to play for, the band can work comfortably and satisfactorily.

The names in the combination are: Saxes, Henry Mallman and Code Morgan; trumpet and trombone, Ralph Rothstein and Jimmy Johnson; piano, Dick Gombine; bass, "Sue" Milliken; and Al Sanderson, drums and leader.

This Wednesday Great Reading Marathon, "Sisit" Milliken hunting through back copies of Inside Facts for a "mention" he received ages ago, and which he has just heard about.

NEW ACTS BOOKED

Among the RKO acts are: The Marshall Sisters, singing step-dances from the South; Alton Bell and Joseph Hadley, as "Mr. Simp and Mr. Sap," offering comedy dances; Florence Gas and her Four Boys, in "The Wives' Show and Dance"; Gloria Lee and the Lane Brothers, with Four Southern Steppers, in a dance act called "Knick Knack"; and the Silver-Fred Ensemble, offering acrobatic and rhythmic dancing.

(Continued on Page 11)

That Sensational Dancer

"Peg Leg"

BATES

The Only Act Ever Held Over the Second Week at Loew's State, Los Angeles
NOW FEATURED IN Fanchon and Marco's "Green Devil" Idea
This Week—Fox, San Francisco
Next Week—Fox, San Francisco
My Sincere Appreciation to Marco

HOT LICKS

By JACK TENNEY

(Continued from Page 12)
wise ones in the Walled Duchies of Cinema know that a proclamation to the troubadours that stand dejected and starving beneath the iron emperors would bring them flocking to their standards and the hundred thousand of them would be fed.

An impoverished and hungry man will work for fifty dollars a week if he can get it, even if the scale is sixty dollars a day and he can't get it.

* * *

ELIMINATE JOB HOGS

Therefore the crying need before Los Angeles union musicians is WORK. The job-hog MUST be eliminated and something must be done to relieve the unemployed. Distribution of work is imperative. Cliques must be busted up and every man must have a chance to knock out three squares a day. It is no longer a question of fraternity and brotherhood—it is the pressing necessity of self-preservation.

The handwriting is on the wall—the time to act is NOW. It will be too late tomorrow and the work of twenty years in building up a strong musicians' union will have been thrown to the four winds.

MAKING BID FOR NIGHT CLUB BIZ

Making a concerted effort in a bid for the night club business in Hollywood, the Marmalade Cafe, through Al Bernick who is the management, has instituted a series of special nights, featuring the various celebrities of stage and screen.

The Mosconi Brothers, after their offering together with 16 specialty dancers on July 30, feature a tap dancing contest.

Al Herman, together with Lou Handman and Florrie LeVe're, also stage a week later.

Substantial offerings fall to the lot of the various winners of the contest, which are in addition to the usual Wednesday and Saturday contests which have been the vogue for some time past.

SONG TEAM HERE

James Dennerforth and Carol Gibbons, noted as England's outstanding composing team, arrived in Hollywood this week to fill a special contract signed recently in New York for McGraw. They would like to see their recent success are "Peace of Mind" and "Garden in the Rain," wrote the music of "Lay Down Your Heart," which was at the Vaudeville Theatre in London. While no assignment for the boys has been made by Irving Thalberg, it is understood that their services to him will be special material for Jack Buchanan's coming flicker.

SHORT RESIGNS

Al Short was reported to have resigned this week as musical director at the Tiffany Studios.

A Jubilee Themeie

In Memory of You" has been picked by Warner Brothers from a number submitted for their Oliver Goldwynn Song was chosen by a committee and was written by Dubin and Burke. At Warner organizations, theatre, radio, music and phonograph, will get behind the number for a big plug that is expected to set it in as a number one hit tune.

The Warner's Jubilee will be held during August, featuring the "biggest and best" from the Warner, First National and Vitaphone Varieties studios, so they say.

VISITS IN S. F.

SAN FRANCISCO, July 31.—Mrs. Josephine Tamm, sister-in-law of George Marion, picture player, and niece of the Civil War days star by the same name, arrived here this week to visit Lou Ermler, DeSylva, Brown and Henkel representative, who is a Cousin.

RUDOLPH and CHIQUITA

OPENING
Definite Engagement
at PARIS INN CAFE

Friday August 1

EMIL STURMER

Musical Director
Paramount Theatre
San Francisco

KELLY TO RENO

SAN FRANCISCO, July 31.—Newton Kelly, Cross music representative, has left for Reno where he begins an indefinite engagement at the Willows.

NEW BOW STORY

"Her Wedding Night," story of the adventures of a red-headed movie star who tries to escape men and a song writer who wants to make her a star, while she miserably for him has been cast as Clara Bow's next screen vehicle. Acquisition of the Avery Hopwood forced that forms the basis of the picture was announced this week.

CHOIR IN SHORT

The Hall Johnson Choir of 20 voices will be heard in "A Syncopated Sermon," which Roy Mack has directed. Vitaphone, Van Willard Robinson, conductor of the Maxwell House radio hour makes his screen debut in this picture and introduces his new tune, "The Devil's Afraid of Music."

HANDLES COUNTER

Isabella Gibbs, for some years associated with the Mrs. Johnson's Arcade Music Shop and for the past year with the Kress music counter here, was this week placed in complete charge of the music counter at this store. She relieves Harry Walker.

JESSE STAFFORD

And His San Francisco
PALACE HOTEL ORCHESTRA

Featuring His and Gene Rose's Song Hit, "Tonight"

JACK SPRIGG

MUSICAL DIRECTOR

SAN FRANCISCO

PETER PAUL LYONS

AND HIS CONCERT ORCHESTRA

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NOISELESS
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The Only Act Ever Held Over the Second Week at Loew's State, Los Angeles
NOW FEATURED IN Fanchon and Marco's "Green Devil" Idea
This Week—Fox, San Francisco
Next Week—Fox, San Francisco
My Sincere Appreciation to Marco

Vaudeville and Presentations

RKO THEATRE
LOS ANGELES

(Reviewed July 24)

(1) Kanazawa Boys, Japanese equilibrists; (2) Harry Foster Welch, ornamental bands; (3) Harry Carroll and Maxine Lewis; (4) Harry Carroll's Revue; etc.

Although presented in a routine of tried and true gags, Eddie Bruce, new master of comedy, with the Harry Carroll act, proved to be an artist enough to put them over with such telling effect that even the press had to admit it.

There was the ostrich, the two friends from Chicago, the "gave her wine and nectar" gag; in fact the cream of the favorites of twenty years or so, but Eddie dressed them up for big returns, and how!

Carroll first opened in one at the piano, running through a mighty repertoire of songs, then turning his back to the audience and furnishing the vocals. Miss Lewis has a better than usual pop-singing voice and she puts all she has into every number.

The Revue, with six line girls in an opening chorus, then introduced solo dance specialties. Carroll and Bruce in gags, winding up with a song-review by a Scotchman in a strong, commanding manner. Maxine Lewis and a colored Mammy, then all on for the payoff dance.

The Kanazawa Boys in the opening delivered a smooth routine of unusual body juggling, scoring very heavily.

In the dance spot, Harry Foster Welch singled in vocal imitations of band members, who were up with good open performances, which he took the parts of conductor, orchestra and three singing principals. Not all at once, however. The crowd liked him, and he took four bows and a curtain speech.

Screen review was Radio's "The Runaway Bride."

YEATES.

STATE THEATRE
LONG BEACH

(Reviewed July 23)

Curtain went up with Flo May coming on to do some trapeze work. Her acting scored better than her gags. Miss May has lots of personality and a big smile to back it up. Her slow motion stunt closed her first appearance with a good hand. Later on she appeared to give a tap dance while her body was hanging in an inverted position.

Jean Spence pleased the crowd with her remarkable toe dancing.

Miss Spence was on her toes throughout the show. She did a fair hand for her rope jumping and a much better one for her toe tap dancing. A nice act to help bring in an all-girl bill.

Next came the famous singer, Grace Barrie. Miss Barrie is young, a good singer, and a cute girl.

The best till the last—the A-1 comedies, teaming Art and Milt Elliott and Babe Egan and her versatile girl band. The two comic audiences presented their goods in a lively manner that made them act a good deal.

Skinny of liveliness—they don't come any snappier than Babe and her band. Versatile red heads exemplify it; a splendid quartet, cute girls.

Picture was "Three Live Ghosts."

BOB.

dancers, featured soloists, and how they can play. Their medley of 1920 song hits and their fiery third number, "Man and Woman," were arranged and played in such a manner as to command a big hand.

Picture was "The Way of All Men" (Warner Brothers). OKAY.

HIPPODROME THEATRE
LOS ANGELES

(Reviewed July 27)

Nolly Tate, Opened show in full stage with a trap makeup, different from the r.v.s. Opened with some comedy with long big rope and little dog at end. Nolly then offered some comical acrobatic tricks. This was followed by Jean Darling with line jumping in and out of basket.

Nolly and Iolan dog offered acrobatic tricks for finish. Good, fast, funny.

Katherine Barron, in dance spot, offered a violin solo, then offered "Indian Love Call" on violin. For Jean Darling Music. Eight girls and men entered stage and announces Jean Darling, after which she enters and offered song regarding each one in act, as they entered all sing. This was followed by line singing and then doing a toe dance. After which all offered different specialties which consists of trap, ice, and other dances.

Jean Darling offered "My Big Moment" in great style of dance. One girl put over a good number and one offered a good many Hot Dance. Jean also did all the things in act in great style. With a little more work will be a nice act.

Pee Wee Le Beau followed with some comedy talk with telephone ring when he got so far in each gag when a trick change and some rope singing for finish.

Junks and Hartford. Man and woman next to closing both in rubber chair, offered some very good comedy talk. Ladie then and man had over good comedy talk regarding lady. Ladie then offered a comedy song. This was followed with more comedy talk and a good comedy song and an acrobatic dance for finish. Good act.

Dexter Webb and Dya. Two boys and girl closed show. A good boy and girl number. Followed by two boys playing banjos while girl put over a good tap dance. Boys then played another number. Girls played another good acrobatic dance while boys played. Boys then played some more, while girl in change played violin while dancing. This was followed by boy and girl and dancing for finish. Nice, fast, good act.

Picture was "Three Live Ghosts."

BOB.

MILLION DOLLAR
LOS ANGELES

(Reviewed July 27)

(1) Bradford, Three, acrobats; (2) Rano and Tano, street musicians; (3) Ferris and Ray, revere; (4) Bibb and Babbs, clown and shadows; (5) Luis Arnaud, Revue.

Opening act was a couple of gymnasium boys and their contortionist, papá. Their evolutions were sensational, especially received. Nothing, not overly smooth and no showmanship.

The dance spot offered Rano, baritone, with a fair voice but lacking tone and power. Their violinists were to die for and not much of a tone producer. They offered light classics and an imitation of Italian street musicians, specifically Naples.

Ferris and Ray in tray offered a song and dance routine. Miss Ray registered fairly well in some kick dances, and an unlimbed tap. Ferris sang "Spell of the Blues" and "Broadway Melody" but was no panic. He announced he sang the blues number in George White's "Scandals."

The next act was a Spanish language vaudeville featured by this house. Opened with vocal solo by Luis Arnaud. A finger-dance and a blonde finger-cymbal dancer offered specialties. Act well costumed, and the Latin Americans in the audience went狂。

Final offering was Maurice Chevalier in "The Big Pond."

YEATES.

HIPPODROME THEATRE
LOS ANGELES

(Reviewed July 23)

Gardner and Donovan opened the show full stage. Two men in clown make-up offered some very good comedy tricks on bars. Their act a good one.

Skinny of liveliness—they don't come any snappier than Babe and her band. Versatile red heads exemplify it; a splendid quartet, cute girls.

Picture was "Three Live Ghosts."

BOB.

RKO GOLDEN GATE
SAN FRANCISCO

(Reviewed July 23)

These four acts of average RKO vaude were started by Loma Worth, versatile girl in instrumental, with player, 12 instruments, netting nice returns for her varied efforts. Looked mighty nice from the front, this gal, and proved to be proficient on the many instruments.

Dence held Pressler and Klaiss.

Pressler's comedy makeup and grinning were the highlights of this turn, which also had Miss Klaiss singing several songs and Pressler doing some hot piano work.

Light and Shadows, in the tray, was obviously cut at this first night, show, maintained some fine comedy by a female member of an amateur trio and a smash dramatic closer by the entire nine members of the group.

Sylvia Clark closed the show with her familiar routine of clowning and comic songs. Bobby Kubis was in the pit for her act.

Clarie Swett and RKO'sians at weekly, overtime, had another comedy offering, this a novel arrangement of "Around the Corner," with Ward Sullivan again taking the featured spot in a funny version of the tune.

A welcome addition to this house's equipment would be a new drop. The present curtain is quite stiff and isn't at all neat to look upon.

Once a Gentleman" with Ed Horton was the picture. HAL.

FOX EL CAPITAN
SAN FRANCISCO

(Reviewed July 27)

Business this Sunday night was at its highest level in several weeks. The reason: the "Steins' Sisters" kids' revue—favorite stage conception in this town—Vic McLaglen in Fox's "On the Level," and the clever Jay Brower, m.

These O'Neill kid shows are far better than the average thing of their type. It's a cinch they don't want to rely on doting mamas and pretense offering for applause returns; as they're intelligent and together with clever kids doing the entertaining.

In addition to the kids', offering Brower, and the captain's hat, the hatman offers novelty to offer. This was "To the Steins," during which Brower and several of the musicians donned beards and black cap to sing the words of the Jewish comedy tune. Plenty of laughs throughout, but that's a weekly custom with Brower.

BOCK.

FOX
SAN FRANCISCO

(Reviewed July 25)

A bird's-eye view of Fanchon and Marco's "Cadets Idea" and Walt Roemer's concert from the top row of the Fox—about \$700 away from the god ten minute's walk. A noticeable take-off customers up on the top shelf is that they're plenty un receptive. When the door opens, 90 per cent of the audience doesn't look set for a very long run. Show was for the benefit of the Call Bulletin's kiddie farm, all proceeds going to that newspaper for the year. The house was full with \$1 the tariff.

Seven acts of vaude from the Golden Gate and Oakland Orpheum and a concert by Jack Sprigg and RKO'sians made up the show.

Sprigg's musical contribution was in keeping with the flicker, "Evolution of Dixie," and was played by the various bands of the Golden Gate and the Oakland with Sprigg conducting. Nicely arranged and presented this on dining pleasure returns.

Speed is Cadet's first name. Michael Speed, throughout, had played all act at the Golden Gate, where he stepped into the pit to conduct the group for the ensuing vaude acts, which were c'd by Roy Rogers and included Loma Worth, Gardner and Donovan, Pressler and Klaiss, Lane and Osborne, Sylvia Clark and Geraldine and Joe, the applause palms going to the last named pair of 8-year-olds.

Another feature was the first annual showing of a new Radio short, "Humanettes," a Bert Levy creation, with Benny Rubin featuring. To one where Rogan and Trig.

(Continued on Page 15)

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